

United States Department of the Interior
National Park Service

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**National Register of Historic Places
Inventory—Nomination Form**

received **APR 28 1987**

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Mount Pleasant Cemetery

and or common

2. Location

street & number 375 Broadway

~~NA~~ not for publication

city, town Newark

vicinity of 10th

state New Jersey

code 034

county Essex

code 013

3. Classification

Category	Ownership	Status	Present Use
☐ district	☐ public	☒ occupied	☐ agriculture
☐ building(s)	☒ private	☐ unoccupied	☐ commercial
☐ structure	☐ both	☐ work in progress	☐ educational
☒ site	Public Acquisition	Accessible	☐ entertainment
☐ object	☐ in process	☒ yes: restricted	☐ government
	☐ being considered	☐ yes: unrestricted	☐ industrial
	NA	☐ no	☐ military
			☒ other: cemetery

4. Owner of Property

name Mount Pleasant Cemetery Company of Newark, New Jersey

street & number 375 Broadway

city, town Newark

vicinity of

state New Jersey

5. Location of Legal Description

courthouse, registry of deeds, etc. Register of Deeds, Essex County Hall of Records

street & number 465 Dr. Martin Luther King Jr. Blvd.

city, town Newark

state New Jersey 07104

6. Representation in Existing Surveys

title Historic American Buildings Survey (NJ-761); 5 photographs

has this property been determined eligible? ☐ yes ☒ no

date 1967 ☒ federal ☐ state ☐ county ☐ local

depository for survey records HABS Records, Prints & Photographs Division, U.S. Library of Congress

city, town Washington,

state D.C. 20850

7. Description

Condition

☒ excellent
☐ good
☐ fair

☐ deteriorated
☐ ruins
☐ unexposed

Check one

☒ unaltered
☐ altered

Check one

☒ original site
☐ moved date _____

Describe the present and original (if known) physical appearance

Conceived as an embodiment of the emerging ideals of the Rural Cemetery Movement, Mount Pleasant was planned as a picturesque landscape garden. Following the example of such pioneering models of the type as Boston's Mount Auburn (1831) and Brooklyn's Green-Wood Cemetery (1838), Mount Pleasant was laid out according to a scheme featuring the sensitive use of winding carriage avenues and foot paths that follow the contour of the variegated terrain and provide access to all parts of the burial ground. It likewise followed the example set by its distinguished rural cemetery predecessors in naming the avenues after leading tree specimens in the area (Ash, Elm, Locust, Oak, Poplar, Walnut, and Willow Avenues) and the paths, after native plants (Ivy, Honeysuckle, Jasmine, Lavender, Greenbrier, Almond, Woodbine, Primrose, and other paths), thereby confirming the rural cemetery's romantic associations with nature. In addition to featuring a remarkable landscape inspired by the picturesque style of landscape gardening, Mount Pleasant also contains an impressive array of significant sepulchral monuments, including outstanding examples of the Gothic, Romanesque, Egyptian, Renaissance, Baroque, and Neoclassical Revivals, as well as of the Victorian Gothic and Art Deco styles; a number are the work of Newark architect A. Wallace Brown and his father's pioneering Newark firm of George Brown and Company, leading designers and manufacturers of funerary monuments. The true significance and appeal of Mount Pleasant's 36-acre landscaped grounds, like those of its Boston and Brooklyn predecessors, lie in the ordered irregularity of their picturesque layout and verdant terrain, whose sylvan ambience, enhanced by the striking array of stylish funerary monuments, was assiduously cultivated by its founders and much appreciated by its contemporaries.

PLANNING AND LANDSCAPING ASPECTS

Although Mount Pleasant was from the outset smaller in size than Mount Auburn and Green-Wood Cemetery, it nonetheless possessed a comparable degree of unity in its plan. The first known plan for the cemetery encompassed a 19-acre tract of land consisting of 14.5-acre and 4.61-acre parcels purchased in January and May of 1844, respectively. An analysis of the documents uncovered to date suggests that, although each parcel was laid out separately not long after its purchase, both layouts were most likely conceived as parts of an integral scheme, perhaps even a "master plan," for the 19-acre tract as a whole. The layout for the latter tract is reflected in the 1844 plan, the earliest one extant for the cemetery, which was lithographed in 1846 for general sale and distribution to the proprietors; the one reproduced here (Fig. 1) has been pieced together from reproductions of fragments of the original contained in a manuscript atlas of Mount Pleasant Cemetery now owned by the New Jersey Historical Society Library ("Twelve Maps (bound manuscript) of Mt. Pleasant Cemetery," N.d.).

The initial 14.5-acre parcel was laid out in a "serpentine" pattern of carriage avenues, pedestrian paths, and a series of 300-square-foot burial plots in accordance with the "project" prepared by Horace Baldwin in December 1843 and a corresponding plan prepared in March 1844 by Peter Soms, an engineer of unknown

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background employed by the Cemetery board and doubtless working under the direct guidance of Horace Baldwin, head of the newly formed Committee on laying out the cemetery grounds (MPCC, Record Book A, Minutes for 2/23/1844, 3/20/1844, and 9/3/1844).

The plan for the 4.61-acre plot, completed in September 1844 (MPCC, Record Book A, Minutes for 9/3/1844 and 9/6/1844) and executed by the same Soms doubtless in collaboration with Baldwin, was described in the Cemetery board's third annual report as having been "laid out . . . [in a manner] conformable with that of the original plot" (MPCC, Record Book A, Minutes for 2/7/1847). Given the particular configuration of the 1846 lithographed plan and the property descriptions of the two plots comprising the 19-acre tract (MPCC, "Project...", 1843; Deed, 1844a; Deed, 1844b), it appears likely that the plan for the original 14-acre plot--no copy of which has yet been found--included sections A-F, and that the ensuing plan for the 4.61-acre plot--which likewise has not yet surface--encompassed sections H through J (Fig. 1).

According to this hypothesis, the entrance gates, which are shown standing markedly south of center along the Belleville Road frontage on the 1846 plan for the 19-acre tract, would have been positioned virtually at the center of the narrower frontage of the initial 14-acre plot. Similarly, the northern edge of the layout for the initial 14-acre plot would most probably have consisted of the undulating sequence of Walnut and Willow Avenues; as sections H-J were added with the purchase of the 4.61 acre plot, the northern boundary of the grounds would thus have been extended to the serpentine delineation of Elm Avenue.

Whatever the actual configuration of the two plots encompassing the original 19-acre cemetery grounds, the irregular layout featured in the 1846 plan (Fig. 1) is distinguished by a striking degree of integrality and order. The serpentine configuration of the layout--which has survived virtually intact to the present day--is well integrated to the size and scale of both the individual lots and the cemetery grounds as a whole. The relationship of avenues and paths to the grouping of lots, for all their curvilinear complexity, is similarly unified. The avenues were laid out to be 23 feet wide, of which only the central 16-foot sections were initially graded, while the footpaths were laid out in 8-foot widths, with only the central 6-foot sections graded. As indicated by the 1846 plan, each of the sections originally incorporated a few prominently situated green spaces; all were subsequently removed, however, to make way for additional burial lots.

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The next amplification of the plan for the cemetery grounds occurred after the acquisition of two land parcels in the Spring of 1848, which added some 13.36 acres to the existing cemetery property. These newly added grounds, encompassing sections K through S, were laid out some time between April 1851 and January 1852 in a pattern of avenues, paths, and lots that extended northward the irregular serpentine layout of the original grounds. The aforementioned manuscript atlas of Mount Pleasant Cemetery deposited at the New Jersey Historical Society Library contains working layouts for this added area, section by section. Both the individual sections and the overall layout conform in virtually all respects--save for section M--to the current plan of the cemetery (Fig. 2); Section M was laid out in its present configuration only in 1878 (MPCC, Record Book B, Minutes for 4/18/1878). Although Horace Baldwin had died on November 5, 1852, after what his obituary in the next day's issue of the Newark Daily Advertiser termed "a protracted and painful illness" and thus may have already been sufficiently incapacitated to be absent from the meeting in January of that year at which the plan for the new grounds received final approval (MPCC, Record Book A, Minutes for 1/21/1852), he probably was still involved in preparing the plan that had been approved in April of the preceding year; Horace was present at that meeting and identified in the minutes as a member of the "committee to lay out the new ground into avenues and walks and lots" (MPCC, Record Book A, Minutes for 4/16/1851). And yet, although this scheme succeeds on the whole in complementing the earlier plan for the original 19-acre grounds (Fig. 1), it nonetheless lacks the latter's fluidity and masterful integration of complex lot groups and winding circulation elements. As the Cemetery board minutes make no further mention of Peter Soms or anyone else in connection with preparation of the plan, it is reasonable to suppose that Horace Baldwin would indeed have proven instrumental in laying out the newly added grounds, but that, lacking the added input of a more accomplished delineator, the resulting scheme did not quite possess the integral finesse of the 1846 lithographed plan. For all that, the overall scheme for the combined 32.36-acre grounds still represents a significant continuation and embodiment of the rural cemetery ideal. A more pronounced, albeit virtually unavoidable, discordance is evident in the layout of the so-called Harvey Street extension to the cemetery grounds, purchased in 1883. Encompassing sections U and V, this southern addition to the grounds was laid out in September 1886 by Jeremiah D. Poinier, then president of the Cemetery board (MPCC, Record Book B, Minutes for 7/26/1886); the layout for this addition is depicted in the subsequent plan prepared in 1903 by the Newark civil engineer and surveyor, Harrison Van Duyne (Fig. 2). Here, the awkwardly narrow and elongated tract of land proved an impediment that precluded the natural extension of the fluid serpentine layout that had unfolded so expansively in the two preceding plans. Even here, however this particular addition, as well as the subsequent

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minor ones along the periphery--all of which were sensitively handled--do not detract from the consummate integrity and enduring significance of the picturesque garden ideal that informed the successive stages in the landscape planning of Mount Pleasant Cemetery.

CEMETERY STRUCTURES

Several of the structures embellishing the cemetery were erected by the Mount Pleasant Cemetery Company. These include the Entrance Gateway on Broadway, the Harvey Street Gates, the Receiving Vault, the Carriage House and Stables, and the Founders' Monument.

The Original Entrance Gateway

The noted English architect Augustus Welby Pugin had written, in his Apology for the Revival of Christian Architecture in England (1843), that the entrance gateway to a cemetery "is usually selected for the grand display of the [cemetery] company's enterprise and taste, as being well calculated from its position to induce persons to patronize the undertaking by the purchase of shares or graves." Such, indeed, were the intentions that prompted the Mount Pleasant Cemetery Company to erect the first entrance gateway in 1844, shortly after the cemetery was opened for interment. The format for that gateway, like that of the later one built in 1877 and still standing today, is known to have consisted of a propylaeum set between two lodges, or wings; it thus generally followed the American model first established by Jacob Bigelow's Egyptian Revival design of 1831 for the entrance gateway at Mount Auburn Cemetery in Boston.

No actual views of the original gateway for Mount Pleasant have thus far been discovered. Depicted on the original lithographic map of 1846, however, is an ornate Greek Revival gateway which very likely was the original structure, begun in 1844 (Fig. 4). The initial annual report of the cemetery company described the original gateway as consisting of "two small houses at the front entrance with ornamented fronts and gates [in] between" (MPCC, "First Annual Report...", 1845); the complex was erected by the builder Ralph Van Houten, who completed it in 1846. According to the design rendered on the 1846 lithograph map, the central gates were flanked by two identical, small two-story houses framed by giant paneled pilasters; the house on the left was the keeper's residence, while the house on the right contained the cemetery offices. The large windows on the first floor of both houses were separated from the smaller second-story windows directly above by a continuous sill resting on fret-like panels. A heavy continuous entablature crowned the entire complex, projecting

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slightly forward over the portion encompassing the central gates. The resulting central gateway pavilion, accentuated by a pair of giant fluted Ionic columns in antis, was crowned by an ornately scrolled pediment over the central bay, flanked at the end by finials that rested directly above the pavilions' end pilasters. The gateway was most likely built of wood, as the cemetery board's minutes indicate that it had to be repainted and repaired periodically. The grade change of the Belleville Road in 1853 required the cemetery company to "raise up the two buildings, the fences and gateway, and to fill earth around them" (MPCC, Record Book A, Minutes of 2/14/1853).

Although the designer of the first gateway is not identified in any of the documents uncovered to date, the minutes for the cemetery board's meeting of May 24, 1844, record that Horace E. Baldwin, together with Tunis A. Waldron and Silas H. Kichiel, were charged by the board to prepare plans and estimates for the complex. Thus, it may well be that Horace Baldwin, who doubtless laid out the original cemetery grounds, was also responsible for the design of the first gateway.

Judging by the existing view, that design may have been adapted from Minard Lafever's popular guide books, *The Modern Builder's Guide* (1833+) and *The Beauties of Modern Architecture* (1835+). While Lafever's books reproduced many accurate Greek details, they also provided various designs and ideas for Greek Revival structures with details more suitable for construction with board lumber and more easily realizable by local mechanics and builders. Too, the ornateness of the lithographed gateway design generally corresponds to the greater richness of form and detail that characterized many of Lafever's published designs.

The Existing Entrance Gateway

Constructed in 1877 of Belleville brownstone and designed by architect Thomas Stent, the existing entrance gateway complex constitutes Mount Pleasant Cemetery's most notable urban landmark (Fig. 5). Victorian Gothic in its design, this magnificent structure followed the format of its supposed Greek Revival predecessor in erecting a wing for the keeper's residence to the north of the gates and the company offices and reception room to the south; these functions have continued to the present day. Stent's design, published in 1878 in the *American Architect and Building News*, shows the keeper's lodge to be an L-shaped, gabled mass (Fig. 5); the building on the south side of the gates housing the cemetery offices, although rendered identically to the keeper's lodge in Stent's elevation, is lacking the corresponding ell in plan. That the gateway complex was initially erected according to Stent's plan and not elevation is indicated by

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the plate in Art Work of Newark (1892), illustrating the entrance to Mount Pleasant Cemetery (Fig. 6).

The gates themselves consist of a pair of gabled carriage portals whose pointed arches are rimmed with hood moldings resting on polished granite colonnettes set into the outside corners of the flanking piers (Fig. 23). The gable coping is decorated with a series of crockets culminating in a foliated finial. Double wrought-iron gates provide an intricate screen of tracery for both portals (Photos 23 and 24). The central pier, buttressed on each side, marks the junction of the paired portals from which rises a steeply gabled bell tower crowned by a small Celtic cross. A stone panel bearing the date of construction beneath a hood molding is set into that portion of the central pier, just above the buttress, which serves as the effective base of the bell tower. Smaller, less elaborate pedestrian portals, with wrought-iron gates of similar design, are placed in between the carriage gates and the adjoining buildings.

Similar in form, the gabled keeper's lodge and the cemetery offices are rendered in rock-faced Belleville brownstone articulated by smooth-faced string courses that comprise the sill and spring lines of the pointed-arch windows on the first and second stories. Polychromatic voussoirs over the window openings and the thin, wrought-iron finials crowning each of the front gables provide noteworthy embellishments.

In 1885 a projecting bell-cote, supported by a basketry of stick-like exposed wood supports, was added onto the rear gable of the office building by architect James H. Lindsley (MPCC, Record Book B, Minutes of 10/7/1885). A large meeting room with stained-glass windows was added onto the south side of the building in 1902 after the design of architect Charles Ackerman, thereby adding a secondary gable form to the front and rear elevations of the building (MPCC, Record Book IV, Minutes of 2/19/1902; 3/10/1902; and 4/12/1902).

The Victorian Gothic gateway designed by Thomas Stent is a superb architectural statement that compares well to the exquisite gateway for Green-Wood Cemetery in Brooklyn, designed in 1861 by Richard Upjohn and Son.

The Harvey Street Gates

The existing gates on Harvey Street (Photo 27), designed by James H. Lindsley and built in 1885, were generally modelled after Stent's design for the main gateway on Broadway. The two massive buttressed gate posts are rendered as tall pedestals of rock-faced brownstone surmounted by triangular caps carved as

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steep gabled roofs with recessed trefoil motifs incised in the front and back panels. Charles Marsh, who had previously worked on the main gates, was the mason, while the Essex Iron Works was the contractor for the fence and gates (MPCC, Record Book B, Minutes of 10/17/1885).

The Receiving Vault

Although the question of erecting a vault had been raised virtually from the outset, plans for the actual construction of such a structure were not developed and approved until 1876. Unfortunately, minutes for the Cemetery board's meetings at which different plans for the receiving vault were accepted and discussed are very unresponsive. The minutes for the meeting of May 29, 1876, for example, do little more than record the receipt of an unidentified plan for the building and note the committee's desire to obtain additional plans (MPCC, Record Book A). According to the minutes for the meeting of June 9, 1876, another unidentified set of plans was received, followed by yet another request for additional plans; at this point, however, the committee specified that the desired plans and specifications were to be "for a vault to be made with carved free stone and the whole [to] be erected at a cost not to exceed the sum of \$3,000" (MPCC, Record Book A). By the meeting of July 17, 1876, the Committee had received "several [additional] plans and after discussion the managers expressed their preference for Plan 4 made by Mr. Nichols, but without formally accepting the same" (MPCC, Record Book A); the cost, including the architect's commission, had now been raised to \$4,000. In the subsequent minutes for the meeting on August 1, 1876, no further references were made to the project by Nichols, who most likely was the Newark architect Jonathan V. Nichols. Instead, the committee now was "authorized to proceed and erect the vault according to the proposal of Mr. Marsh, and have a contract made with him" (MPCC, Record Book A); the Mr. Marsh in question doubtless was Charles Marsh, the master mason who, in the following year, was to work on the main gateway on Broadway and, in 1885, build the two massive brownstone gate posts for the Harvey Street Gates.

In the following year, however, a "Competitive Design for a Receiving Vault [at] Mt. Pleasant Cemetery [in] Newark, New Jersey" was published in the May 26, 1877, issue of the American Architect and Building News (Fig. 7). The published design was attributed not to Charles Marsh, but to the Newark architectural firm of Roberts and Taylor. Moreover, the accompanying annotation stated that the illustrated design, which would have cost around \$5,000 to build, had been "remodeled and erected at a cost of \$2,680." Although the published design and especially the annotations seem clearly to indicate that Roberts and Taylor were the architects for the receiving vault that stands in the cemetery today, no such

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confirmation could be found in the minutes or any other documents of the Mount Pleasant Cemetery Company that have surfaced to date.

The handsome Victorian Gothic receiving vault, T-shaped in plan, is constructed of rock-faced Belleville brownstone (Photo 29). The steep cross-gabled roof consists of smooth overlapping bands of rubbed Belleville stone. Although reflecting a characteristically Victorian Gothic massing scheme, the design also bears certain anthropomorphic overtones emblematic of certain of the style's tendencies: The symmetrical central portion of the facade suggests the outlines of a face in its placement of two circular recessed panels as "eyes," capped with "eyebrow" hood molds of rubbed Belleville stone, above the central pointed-arch of smooth molded stone, looming as an open "mouth," flanked by smaller pointed-arch windows. The articulation and details of the facade are exquisitely proportioned and well executed. Low angled buttresses provide a visual ballast for the front facade; sturdier variants are rendered as three gabled buttresses on the rear of the building (Photo 30). A stepped water-table of brush-hammered Belleville stone unifies the base of the handsome building.

The Carriage House and Stables

The 1897 the Cemetery's board of managers determined to erect a carriage house and stables at the northeast corner of the grounds. The plans accepted were those developed by Newark architect James H. Lindsley, who in 1885 had designed the Harvey Street Gates and the projecting bell-cote for the rear gable of the cemetery office building in the main gateway complex (MPCC, Record Book III, Minutes for 4/3/1893 and 1/5/1898).

Despite unfortunate recent modifications, the structure still testifies to the expressive character of Lindsley's striking Victorian Gothic design. Smooth buff-colored stone stringcourses, which contrast with the dark red brick in their articulation of the facade, serve to unify the distinctive fenestration pattern. The slate roof erupts into a series of pent-dormers that cut through the projecting eaves, while, in the attic gable, the roof is pushed out to reveal a handsomely proportioned wood pointed-arch truss.

The Founders Monument

The idea of erecting a monument to the founders of Mount Pleasant Cemetery was first raised in 1853 (MPCC, Record Book A, Minutes for 2/14/1853). The monument was erected a year later "at a cost of about \$1,500" (MPCC, Record Book

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A, Minutes for 2/13/1854); neither the designer nor the manufacturer is identified in any of the documents uncovered to date.

The Founders Monument represents a singular tribute to the people and events that shaped the early development of the Mount Pleasant Cemetery (Photo 33). The use of a Gothic Revival format and motifs, though inconsistent with the initial presumed Greek Revival gateway erected a decade earlier, reflects the popularity of the style for funerary architecture at the time. The triangular brownstone monument is rendered as an attenuated triangular spire edged with narrowly spaced crockets and surmounted by a handsome foliated finial. The diagonally-set clasping buttresses framing each of three lower sides are surmounted by pinnacles terminating in crocketed spirelets of similar design. Each of the three faces of the monument is articulated by a handsome aedicule motif comprised of a severely pointed gable, adorned with crockets and crowned by a finial; each gable is undergirded by a pointed arch supported by thin, engaged polished granite colonnettes that frame a recessed panel. The recessed panels bear the following commemorative inscriptions:

Panel 1: PROJECTED BY HORACE E. BALDWIN 7 DECEM. 1843. THE FIRST BOARD OF MANAGERS ELECTED 18 JANY. 1844. WILLIAM RANKIN, PRES. ISAAC BALDWIN, TREAS. ALGERNON S. HUBBELL, SECT.

Panel 2: CONSECRATED WITH RELIGIOUS SERVICES BY THE REV. JAMES SCOTT, D.D. 18 JUNE 1844.

Panel 3: THIS PILLAR IS ERECTED TO PERPETUATE THE HISTORY OF MOUNT PLEASANT CEMETERY, INCORPORATED BY THE LEGISLATURE OF NEW JERSEY 24 JANY. 1844.

FUNERARY MONUMENTS

The large amounts of landscaped grounds in rural cemeteries were to revolutionize sepulchral art by permitting the use of funerary monuments in ways that had not been possible in crowded church yards. Unlike the earlier, more prosaic and similarly rendered tombstones and somber crypts, the elaborate funerary monuments associated with rural cemeteries constitute a distinctive type of commemorative art form. Ranging in scope from head stone to mausoleum and representing varying integrations of public sculpture and art, architecture, and landscape design, they were the focal and symbolic landmarks of an environment conceived for calm, dignified, and picturesquely reassuring repose. Although material wealth was obviously manifested in the largest and most imposing monuments, there nonetheless was a common desire, shared by persons from all

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walks of life, to express the individuality of each inhabitant of these "cities of the dead." This attitude made for a striking degree of originality in personalized design, one expressing not only different types of grief through more traditional allegorical motifs, but also the individual achievements and attributes of those interred through the use of personal symbols. The author of an 1871 article in the Newark Daily Advertiser, commenting on this striking aspect of Mount Pleasant's funerary art, observed: "Of course there is a great variety [in the design of monuments] as might be expected; for individual notions and preferences, as well as the bounds of precursory ability are just as discernible in tomb stones, and the laying of burial plots, as in the construction of dwelling houses" (G., A.I., 1871).

Several types of funerary monuments are found in Mount Pleasant Cemetery. The most prevalent types, as well as those representing the most significant artistic specimens, include Head Stones, Pier Monuments, Obelisks, Columns, Pedestals, Crosses, Sarcophagi, and Mausoleums.

Head Stones, continued, as before, to be the most universal form of funerary monument, dating from ancient Greek times. Although the vertical stone slabs placed at the head of the grave in Colonial times were characterized by a modest simplicity, those dating from the last half of the nineteenth century proved capable of an infinite variety of form and adornment.

A salient feature of most rural cemeteries, including Mount Pleasant, was the grouping of graves into family plots, a development that affected the design of most funerary monuments. This tendency was predicated on the mid-nineteenth century conception of the grave as a home in which the deceased rested with family and friends. Just as the family was viewed as the central unit of a civil society, so it also came to be regarded as the organizational unit of the rural cemetery (Farrell, 1980). At Mount Pleasant, individual plots, typically 300 square feet, were usually circumscribed by low stone coping walls (wrought-iron and other tall fences were not permitted after 1900: "Mount Pleasant Cemetery," 1900), with a gateway at the entrance to the lot. A monument--typically, a pier monument, obelisk, column, pedestal, cross, or sarcophagus--rose from the center of the average family plot, towering over the headstones or footstones marking the individual graves.

Within the above context, the Pier Monument was essentially an enlarged version of the head stone, usually scaled to the family plot as a whole. The Obelisk, a prominent form of funerary monument in Egyptian and Roman times and revived in the eighteenth century, emerged in the nineteenth century funerary art

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as an enlivened variation of the basic tall, tapering stone shaft of square section ending pyramidally. Typical variations included placing obelisks on elaborate pedestals, sometimes crowning the tapered shafts with various allegorical symbols. Column monuments, like obelisks, were tall upright stone shafts, typically circular but sometimes polygonal in section. Placed on elaborate pedestals and "pointing, like a finger, to the life beyond," in the words of the 1913 Tiffany Studios brochure on Memorials in Glass and Stone, they tended to be crowned with shrouded vases, urns, or other more personalized symbols. Pedestal monuments emerged as a distinctive form in which the pedestal, having usually assumed a more subordinate role in supporting a column or large statue, itself became the primary element. Although earlier pedestal types were scaled to the individual grave (see Photo 36), the more developed variants were subsequently rendered at a larger, more monumental scale. Crosses, which long had marked individual graves, had grown significantly in size and prominence by the turn of the century to mark entire family plots; undoubtedly the most striking of these are the famous "Celtic crosses" produced by the Tiffany Studios, ornamented with elegant geometricized carving ("How the Rich are Buried," 1900; Tiffany Studios, 1913; and McKean, 1980). Sarcophagi typically were elaborate stone monuments large enough to contain a casket, but serving only to mark the grave and family plot.

The mausoleum, a magnificent and stately tomb, is the most avowedly architectural of the funerary monuments. The mausoleum is, quite literally, a house of the dead, although it is often as much a symbol of great wealth as a sepulchre. That these two aspects were often viewed as being mutually reinforcing is affirmed by the Tiffany Studios 1914 brochure on mausoleums, which confidently asserted that mausoleums were preeminently suited "to persons of considerable wealth," inasmuch as they aimed at "giving expression to a regard for the dead adequate in some measure to the unsparing devotion paid to them in their earthly home." The mausoleum was named after one of the most famous buildings of antiquity, the funerary monument erected at Halicarnassus about the middle of the fourth century B.C. in honor of Mausolus, King of Caria, and his wife Artemesia. Known and employed in ancient Egypt and imperial Rome but largely disappearing from use as a detached monument after early Christian and Byzantine times, the mausoleum resurfaced in the Neoclassical age, becoming especially popular in England in the last half of the eighteenth century. Containing a number of catacombs inside an elaborate interior, mausoleums were usually ornamented with decorative doors, stained glass windows, and other lavish decoration. In the nineteenth and twentieth centuries, mausoleums were designed in a variety of styles, reflecting the prevailing architectural tendencies, as well as the individual tastes of the patrons.

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Correspondingly, it was the rich diversity of styles, as well as type and scope of funerary monuments that served to enliven and sustain the picturesque setting of leading rural cemeteries. That this was very much the case at Mount Pleasant is affirmed by a description of the cemetery appearing in an article published in 1873. "There is throughout the cemetery a happy commingling of all styles, from the comparatively plain to the elegant and costly," the article observed; "from plots beautiful in themselves, but moderate in their adornments, to enclosures more extensive and improved at the expense of thousands of dollars" (G., A.I., 1873).

The monuments selected for inclusion here are deemed to be significant works of funerary art, as well as emblematic of their style and period. Unfortunately, their designers are known in very few instances. As the Mount Pleasant Cemetery Company from the outset neither required the retention of plans submitted for approval (analogous to the situation concerning building permits), nor noted the designers or construction dates in their records, such data was obtainable only through the chance discovery of journal and newspaper articles on individual monuments, or the names of manufacturers incised on a very few of the monuments in question. Given the high artistic caliber of the designs in question, however, there can scarcely be any doubt that the vast majority of them were the works of accomplished designers. It is entirely possible that many of them were the products of the pioneering but as yet little-known Newark firm of George Brown and Company, leading designers and manufacturers of funerary monuments ("George Brown Dies After Long Illness," 1905), whose staff included the son and gifted architect, A. Wallace Brown.

HEAD STONES

The Rutan and the Neumann Monuments (S-5)

Dating from ca. 1856, the handsome Gothic Revival Rutan head stone (Photo 34) is among the earliest in the cemetery. This vertical brownstone slab, resting on a deep broad plinth, is bisected by a thin stringcourse that splays up into the upper panel. The lower panel consists of two shallow lancet niches with inset trefoil arches. The upper panel is articulated by the symmetrical intersection of tracery-like segmental moldings and framed by cross-shaped buttresses; the apex is crowned by a foliated cross.

A later companion to the Rutan monument, the Neumann head stone (ca. 1908) is similar in composition, but a more closed form. Framed by a heavy splayed molding, the brownstone Gothic Revival slab incorporates a Greek cross inscribed

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in a circular medallion supported by two panels. The lower zone consists of two larger panels defined by the superposition of round and trefoil arches and adorned with inscriptions of the names and dates of Alfred Neumann and his wife, Margaret Rutan.

The Prentiss Monument (D-163)

Erected in memory of Anna Prentiss, wife of the Rev. Dr. Stearns, by the ladies of the First Presbyterian Church, the Prentiss monument was aptly described in an article published in the October 19, 1871, issue of the Newark Daily Advertiser as being "a very tasteful Gothic monument of unique and peculiar design" (Photo 35). The finely crafted architectonic Victorian Gothic white marble slab is rendered in the form of a gabled facade resting on a molded granite base. Stylized colonnettes with broadly splayed leaf capitals seem to support the ends of the angular gable, as if to affect a portico. The round-arched recessed tablet, or die, set within the gable features a semi-circular row of raised letters that read: "SIMPLY TO THY CROSS I CLING"; below these words is a circular alto-relievo panel portraying a hand grasping a cross. The round-arch undergirding of the gable appears to be supported by a tablet bearing the identifying inscription of the grave. The tablet is framed along its top and bottom edges by palmette banding of a similar design to that of the palmette cornice in the gable above; derived from the palm, this ornament is symbolic of triumph over death. The ornate cross that once crowned the apex of the gable has been broken off.

The Isaac and Horace E. Baldwin Monuments (F-37)

The tomb monuments for Isaac Baldwin, his wife, and his son Horace E. Baldwin, offer striking examples of mid-nineteenth century funerary sculpture (Photo 36). The evocative monument for Horace Baldwin, who had conceived the design for Mount Pleasant's grounds and perhaps its first entrance gateway, consists of a broken column on a simple but bold stepped pedestal (Fig. 37). The use of that motif was intended to symbolize, through the allegorical reference to a column that rises in strength and is sapped midway, the sudden ending of a life in its prime and vigor: Horace had died at the age of 37, before seeing the completion of his plans for the additional grounds of his cemetery. A thick rope of coral, signifying protection from evil, is draped over the fluted column remnant, to which is attached a Latin cross bearing the inscription "HE IS RISEN." On the base of the reverse side is the epitaph, "A tribute of love from fond hearts to the memory of Horace Edmunds Baldwin."

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The marble pedestal monuments for Isaac Baldwin and his wife (Photo 36) are crowned with pall-draped urns. The plinth of Isaac Baldwin's monument features a bas-relief shield, with the dado above inscribed with his name and the epitaph, "A NAME UNSULLIED." In addition to being one of the founders of Mount Pleasant Cemetery and its first Treasurer, Isaac Baldwin served as Mayor of Newark in 1845 and was a revered member of the community.

PIER MONUMENTS

The Wallace M. Scudder Monument (U-9-10)

Although conceived as the central monument of a small ensemble comprising the Scudder family plot, this classically articulated pier appears to stand somewhat like an isolated monument (Photo 38). A spare but handsomely proportioned vertical granite slab resting on a simple stepped rectangular base, the monument is flanked on each side by paired Greek Doric columns that support a continuous entablature. A panel superimposed upon the central portion of the entablature, corresponding to the slab below, is highlighted on both sides by pairs of laurel wreaths, which signify triumph and eternity.

The Dickinson Monument (U₁-32)

This fine Art Deco monument (ca. 1933), tapering out from its stepped sides with chamfered corners, rests on a simple, broad rectangular plinth (Photo 39). Intricately carved leaf clusters and vines form a stylized Tau cross, the bottom portion of which becomes a vine-outlined Latin cross. The name "DICKINSON" is incised boldly with stylized lettering below the design. A striking feature of the Dickinson plot, as well as of others in the cemetery, is the use of a stone-rimmed patch of ivy to cover an entire grave, somewhat in the manner of a ledger stone.

OBELISKS

The Frelinghuysen Obelisk (M-44, 45, 58, 59)

A simple, solid and clear architectonic form, the Frelinghuysen monument is an outstanding example of an Egyptian Revival obelisk (Photo 40). Its handsome pedestal, set on a robust three-stepped plinth, features four identical side panels inscribed with epitaphs and rendered as battered pylon forms embellished along their exposed edges by a continuous torus molding; the design of this molding, incorporating a pattern of alternating diagonal and triple rings, is

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virtually identical to the one that graced the pylon portal of John Haviland's magnificent Egyptian Revival Essex County Courthouse in Newark (1836-38; demolished 1906). A cavetto molding of abstract Egyptian design provides an effective transition from the ornate pedestal to the unadorned obelisk. The tall, stately tapering shaft of the granite obelisk, terminating in a consummately proportioned pyramidal apex, towers above the adjacent monuments, providing an appropriate focal point for the graves of a distinguished Newark and New Jersey family.

The Tiffany Obelisk (F-112)

The striking funerary monument for Caroline S. Tiffany, who dies in 1874, represents a unique interpretation of the obelisk form. It is rendered as a stark three-sided obelisk without plinth or pedestal, and with two of its sides rising perpendicularly from the ground (Photo 41). The third side, the only slanting face, features a polished panel rendered in the form of an abstracted tombstone. The simple epitaph at the bottom of this tablet, which extends the full width of the obelisk face, reads "RESURGAM" (I will rise).

The Ballantine Monument and Plot (R-52-58)

A handsome, well-proportioned obelisk monument, constructed of polished Scotch marble, rises from the center of the Ballantine family plot (Fig. 42). Unlike the Frelinghuysen obelisk, the Ballantine monument includes a more prominent pedestal that almost equals the height of the obelisk above (Fig. 43). Resting on a broad plinth, the molded base of the pedestal bears the family name etched in relief on its front panel. The dados, their slope matching that of the tapered obelisk above, feature projecting epitaph plaques of identical design on each side. The pedestal is crowned by deep, projecting triangular pediments with molded cornice on each of the four sides, surmounted by an attic-like terminus that serves as a plinth for the obelisk. The unadorned, tapering obelisk, described in an October 19, 1871, article in the Newark Daily Advertiser as being "of fine height and proportions," appears to rise out of the pedestal, tapering slightly toward its pyramidal apex. The obelisk monument marking the family plot of U.S. Senator William Wright is of very similar design.

The Ballantine family plot is enclosed by a low granite coping wall articulated by a series of uniformly spaced broad chamfered posts topped with handsome molded caps (Photo 42). The entrance is marked by two curving steps framed by curved coping walls that flow into the rounded stone curb running along the frontage of the lot.

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Essex County, NJThe Reeves Obelisk (E-124)

Among the finest of the obelisks to be found in Mount Pleasant Cemetery is the suavely streamlined Reeves monument (Photo 44). The low plinth, pedestal, and shaft seem virtually to meld into an integral, finely proportioned form through the fluid upward sweep of the bold cavetto profile. The family name is projected in bold raised letters along the lower band of the pedestal, set off by horizontal incised grooves. Near the top of the pedestal is an incised band of bead molding. Above it, the square shaft of the obelisk seems to soar skyward as it tapers to its attenuated pyramidal apex.

COLUMN MONUMENTS

The Passmore Monument (B-129)

The hexagonal Passmore monument, constructed in the late 1850s, is an unusual and very early column-type monument in Mount Pleasant Cemetery (Photo 45). The base of its pedestal, set on a thin, broad plinth, bears the family name in raised lettering set within a recessed panel. Each side of the pedestal features a recessed round-arched panel with epitaphs in relief; much of the lettering has been rendered illegible by the erosion and weathering of the white marble. The tapering paneled shaft rises from a molded base and ends in mystery with the draping of a tasseled pall evenly over the top.

The Scudder-Denman Monument (O-79)

Vivid in its use of allegorical motifs, the Scudder-Denman monument (ca. 1846) dates from the earliest years of the cemetery. The striking column rests on a sectional pedestal (Photo 46). The pedestal base, in turn resting on a granite plinth, bears the name "SCUDDER," which is rendered on the front in raised letters set within a recessed panel. The dados on each side consist of a square recessed epitaph panel framed with cable molding. Above the dado panels sits a low indented block, each of whose sides, crowned by a molded segmental pediment, features a panel bearing the name "DENMAN" in raised letters interlaced with curving vine.

Above, the fluted circular column shaft rises from a molded base to a palmette capital crowned by a pall-draped urn. Encircling the base of the column is a spiraling vine of ivy, symbolizing eternal life and undying affection; the ivy is entwined about an anchor, the Christian symbol for hope and steadfastness.

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Essex County, NJThe Jube Monument and Family Plot (Q-37, 39, 41)

The Jube monument, a tall, tapering square shaft resting on a high pedestal, towers over the family plot (Photo 47). The base of the pedestal, resting on a granite plinth, bears the name "JUBE," which is rendered on the front in raised letters (Photo 48). A shallow block, with elaborately molded segmental pediments crowning the dados below, supports the base of the shaft above. The lower portion of the shaft is ornamented by a horizontal band of diamond-shaped projections set off by bead moldings. The shaft terminates in a splayed acanthus capital undergirded by a patera band and topped by a stepped base supporting the crowning pall-draped urn.

Enclosed by a simple low granite wall, the Jube family plot consists of low head stones that are virtually identical in design and arranged in neat rows.

The Morrison Monument (S-81)

The splendid Morrison memorial (ca. 1861) is an elaborately carved Baroque Revival variation on the theme of the column-monument (Photo 49). Resting on a delicately sculpted plinth incorporating an elaborately carved floral molding, the concave sides of the pedestal are adorned at each corner with elaborately molded acanthus fronds enlivened by scroll motifs. Above the curving dies, with epitaphs rendered in small raised lettering, rest ornate wreaths centered on each die and framed by angled consoles at each corner. A square, tapered shaft of slender proportions rises above the pedestal. Midway up the shaft, circular frames with rosettes are integrated with the pilaster-like moldings that frame the panels on each of the shaft's four sides. A shallow triangular pediment terminates the column, forming a base for two open books that rest against a scrolled Latin cross at the apex of the monument.

The Firemen's Monument and Plot (P)

Doubtless the most original and expressive ensemble in Mount Pleasant Cemetery--and surely among the finest and most distinctive of its type in the country--is the Firemen's Monument and Plot (Photo 50). The remarkable gateposts and fences enclosing the plot are enlivened with motifs incorporating the everyday implements of the fireman. The stone gateposts are crowned by firemen's hats, sculpted in stone and resting on stone life preservers (Photo 51). An ornately sculpted cartouche on the left gatepost is inscribed with the date 1885, the year the Newark Fire Department was established; an identical cartouche on the right gatepost bears a tribute, dated 1870, to a former fire chief. The

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hinged gates are formed of upright hose nozzles braced by diagonally intersecting ladders and firemen's pokers. A pipe fence, supported by regularly spaced stanchions rendered in the form of fire hydrants, encloses the entire lot (Photo 52), with its several rows of handsome low tombstones of uniform size and design.

The Firemen's Monument, standing thirty-five feet high, is the singular centerpiece of the plot. Unveiled on June 13, 1888, the towering monument rests on a sculpted pedestal supported by a substantial plinth. Each of the four dado panels is ornamented by a large, distinctive medallion (Photo 53). The one on the front panel, framed by corner acanthus fronds and laurel branches, bears an inscription in raised letters identifying the monument as "A TRIBUTE TO THE DEAD" of the "NEWARK FIRE DEPARTMENT" (Photo 54); the remaining three dado panels each feature a medallion depicting, respectively: a hook and ladder truck (Photo 55), a steamer (Photo 56), and a hand engine (Photo 57). The ornate inclined panels above the dados, forming the base of the square column, are carved with sprigs of oak leaves in high relief, symbolizing endurance against adversity. Occupying the central portion of the front inclined panel is a shield bearing the construction date: "ANNO 1888;" centered in each of the remaining three inclined panels are identical shields with the initials "N.D.F." in raised letters. The twelve-foot high square column, its stark lines broken only by a narrow beaded astragal, ends in an elaborate acanthus capital surmounted by a tapered pedestal supporting a seven-foot statue of a fireman in full dress, right hand pointing upward and a fire trumpet tucked under his left arm. This striking monument was designed and manufactured by George Brown and Company of Newark at a cost of \$6,000 ("In Memory of Firemen...", 1888).

PEDESTAL MONUMENTS

The Merchant Monument and Plot (H-19, 21)

The Merchant family plot, bordered by a handsome low coping fence, is entered from its narrowest side through a gateway formed by two curved steps framed with curved coping and distinctive octagonal pedestals (Photo 58). Dominating the plot, which includes two miniature obelisks, is the square, architectonically articulated Victorian Gothic monument that rests on a low chamfered plinth (Photo 59). The dado, articulated by clustered colonnettes engaged about the corners, incorporates raised epitaph panels of polished granite with round trefoil tops on each of the four sides. The polished granite colonnettes, banded about their bases with moldings and carved diaper work, terminate in delicate acanthus capitals of almost Ionic profile, crowned with

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turreted finials. The ornamental frieze consists of a continuous upper band of fleur-de-lis that wraps around the dado and turrets, as well as a lower band of etched quatrefoils set between the capitals of the cluster colonnettes. Crowning the pedestal is a pyramidal roof articulated by smooth overlapping bands of rubbed stone and topped with a small cross.

The Jesse Baldwin Monument (F-63)

Well sited on a sloping hill, this striking Victorian Gothic monument conveys the general aspect of an attenuated, heavily articulated square pedestal crowned by a large tapered urn (Photo 60). The elongated dado is divided into a lower square portion with projecting epitaph panels and an upper portion set back from the one below and buttressed by engaged corner colonnettes. The capitals are composed of volutes and ilex leaves, a Christian symbol for the Passion of Christ. A bold projecting cornice crowns the dado and provides the base for supporting the intricately molded urn that crowns the monument.

The Sherwood Monument (G-37)

The handsome Sherwood monument is noteworthy for its skillful manipulation of polished and cut granite surfaces, yielding a rich effect of implied layering and transparency, as well as contrasting color and texture (Photo 61). A massive stepped plinth supports the polished base of the pedestal monument, with the family name rendered in relief. The sides of the pedestal slope inwardly along a slight, graceful curve, leading to a bold stepped pedimented cap that is surmounted by a narrower tall, ornate base supporting an oblong pall-draped urn. Flat, stencil-like Victorian Gothic ornamental motifs, placed symmetrically on each face of the dado, include raised polished panels and corner surrounds with incised fretwork, spirals, and leaf motifs; an elaborately carved scroll Gothic "S" is placed in the recessed panel beneath each stilted pediment.

The Stoutenburgh Monument and Family Plot (K-48, 50)

The Stoutenburgh family plot (ca. 1860), is a fine example of an integrally designed ensemble; it is enclosed by a handsome low coping rail supported by uniformly spaced square piers capped by distinctive cross-gable forms (Photo 62). The two corner posts across the front end of the plot bear polished stone lettering that reads "PERPETUAL CARE." Striking pedestal posts bearing an ornate script Gothic "S" on their front face flank the finely crafted entrance, which is articulated by three curved steps spilling out onto the avenue. The rows of

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small headstones, rendered as identical low pedestals, are dominated by the magnificent Stoutenburgh monument.

A tall, handsomely sculptured and articulated pedestal, the Stoutenburgh monument consists of a multi-tiered dado that rests on a deep plinth, with the family name borne in raised letters on the base; it culminates in a bold, ornate cornice of stylized acanthus and ivy leaves, the symbols of undying affection and eternal life (Photo 63). The central portion of the elongated dado features a recessed block buttressed at each corner by a single engaged colonnette with a splayed acanthus capital. Epitaph plaques inscribed in stone on three sides and bronze on the front are set within the recessed panels framed by the colonnettes. Surmounting the primary pedestal is a smaller molded pedestal, with a stylized triglyph centered on each side, supporting a finely sculpted lifesize female statue cloaked in a classical gown and clutching a laurel wreath, the symbol of triumph and eternity.

CROSSES

The Illingworth Cross (U₁-33)

Finely proportioned and exquisitely carved, this granite cross stands on a broad three-step base, with the name "ILLINGWORTH" incised in stylized letters into the front middle step (Photo 64). The flattened, incised bas-relief ornamentation, evoking something of the character of etching, consists of an intricate pattern of intertwined circles and foliate motifs (Photo 65). The subtle design and superb craftsmanship recall the magnificent series of "Celtic cross" monuments produced by the Tiffany Studios. Indeed, the Illingworth Cross bears a keen resemblance to the August Stoot Van Winkle Cross, designed by the firm for a cemetery in Hazleton, Pennsylvania (see "How the Rich Are Buried," 1900, p. 46).

The Crane Cross (U₄-42)

This striking monument resembles the basic format of the Illingworth Cross, save that its bas-relief ornamentation is rather more sculptural and somewhat less stylized in effect (Photo 66). The granite cross stands on a base consisting of three steps progressing in depth, with the central step bearing the name "CRANE" in raised lettering. A ring, symbolizing eternity, penetrates the intersection of the cross; it is adorned with a densely interlaced plaitband. The surface of the cross, trimmed by a narrow stone rim, is richly carved with a

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continuous weave of interlaced cords forming a striking pattern of circles and enframing acanthus leaves (Photo 67).

SARCOPHAGI

The Halsey Monument and Family Plot (D-103-105)

The stately Halsey sarcophagus, a fine example of Neoclassical Revival funerary art, stands at the center of a triangular plot defined by a rounded stone curbing and a low, classically perforated stone wall at the rear (Photo 68). The classically articulated family tablets aligned in front of the wall repeat numerous motifs found on the sarcophagus and entrance ensemble.

The sarcophagus stands on axis with the curving entrance steps, located at the apex of the site (Photo 69). The curved steps, bordered by low, curving walls capped with oversized acanthus scrolls, terminate in a pair of square posts crowned by articulated blocks whose end panels are carved with stylized palmettes and acanthus leaves in relief.

The sarcophagus, richly ornamented with classical funerary motifs, rests on a low plinth and molded stepped base, with the top step bearing the name "JOSEPH A. HALSEY" in raised letters. Rising from a broad base with stylized egg and dart molding, the sarcophagus is articulated by a series of inverted torches connected by laurel festoons; swirls of tacking ribbon flow between the points where the torches and festoons are joined. The monumental form culminates in a boldly projecting dentilled cornice, which in turn forms the base for the scrolled Ionic cushion that covers the top of the sarcophagus.

The Peddie Monument and Family Plot (T-56-57, 75-76)

Superbly integrated in its complex design and orientation to a steeply sloping site, the Peddie monument serves as a splendid focal point for the large family plot (Photo 70). The plot is enclosed by a low stone coping wall that incorporates an elaborate entrance, with stairs stepping down to the monument. The entrance platform, flanked by two short pyramidally capped pedestals, appears from a distance almost as though it were a slab somehow supporting the monument (Photo 71). In actuality, the monument, consisting of a sarcophagus resting on a complex sculptured pedestal, is quite detached from the entrance.

The concave base of the pedestal, rendered as a bold cavetto molding that rests on a plinth supported by a rock-faced foundation visible mainly from the

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rear, carries a raised nameplate with "T.B. PEDDIE" applied in relief. Three epitaph panels articulate the front dado, with the upper sides of the taller central plaque flanked by matching quarterround moldings. A stark, complex central pediment, ornamented by a wreath interlaced with laurel branches, projects from the front and rear sides of the giant cavetto-molded base undergirding the sarcophagus; larger, more ornate laurel wreaths adorn the ends of the molded base. The elegantly proportioned sarcophagus, with a bowed bottom and double-tiered molded lid, is raised up off the base and held by a pair of molded buttresses that rise almost like upstretched arms from either side of the complex pediments. An inscription at the lower right-hand corner of the plinth identifies the manufacturer of this splendid monument as George Brown and Company of Newark.

MAUSOLEUMS

The Utter Tomb (G-35)

Among the earliest mausoleums in Mount Pleasant Cemetery are the Gothic Revival crypts that once overlooked the Passaic River from the brow of a hill in the southwest corner of the cemetery. One of several overgrown and neglected vaults standing along this row, the Alexander M. Utter tomb is constructed of bush-hammered Belleville brownstone. The stark, well-proportioned facade, incorporating a gabled parapet with heavy coping, is punctuated by a splayed lancet portal whose inner and outer edges are embellished by a roll molding (Photo 72). The entry portal is secured by a handsome wrought-iron gate whose upper panels consist of open quatrefoil medallions. The tomb is sealed with a stone door inscribed with the name "UTTER."

The Odell Mausoleum (U-62)

The gabled Odell mausoleum is a striking example of a Romanesque Revival form with distinctly Richardsonian overtones. Its exterior walls are a continuous textured surface of quarry-faced granite and brownstone, whose horizontal lines organize the composition. The smooth-faced ornament--including pediments, gable coping, foundation, and beaded colonnettes dressing the corners--is broadly scaled and bold rather than archaeological. The handsome entrance arch, consisting of broad, polished voussoirs carrying the name "ODELL" in raised letters and resting on a combination of polished granite colonnettes with intricately carved cushion capitals and matching carved impost blocks, is perhaps the clearest evocation of the Richardsonian Romanesque. A single

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elegantly curved step, flanked by large planter urns on pedestals, marks the entrance to this splendid mausoleum (Photo 73).

The Opdyke Mausoleum (F-114)

The mausoleum vault of George Opdyke, a Mayor of New York City in 1862-63, is perhaps the purest example of the Egyptian Revival to be found in Mount Pleasant Cemetery (Photo 74). Dating from ca. 1880 and partially set into the side of a small hill, it is the most "Egyptian" in its heaviness and massiveness, as well as in its archaeological "correctness." The superbly proportioned pylon facade, battered walls, heavy cavetto cornice, torus moldings, and winged orb in the smaller cavetto pediment over the door are all vintage motifs of the full-fledged Egyptian Revival style. The stone entrance door, employing metal hardware, bears the inscription "GEORGE OPDYKE."

The Cook Mausoleum (U₂-25-26)

Dating from ca. 1890, the Cook mausoleum continued the Egyptian Revival tradition of evoking not only a whole funerary tradition, but also a sense of the enduring and the timeless--qualities deemed important for a rural cemetery. Simple and blocky in design, the monument's battered walls are constructed of large, smooth granite blocks (Photo 75). Yet the facade, with its central projecting portico, employs more of a classicizing format. Only the details are "Egyptian"--the heavy cavetto cornice encircling the entire building and incorporating the winged orb motif over the entrance, the torus moldings, and the free-standing lotus columns supporting the portico's simple cavetto cornice, inscribed with the name "COOK." The most noteworthy features are the exquisitely crafted paneled bronze doors, featuring oblong windows screened with fine palm frond and papyrus stalk motifs (Photo 76).

The Spaeth Mausoleum (U₁-11-12)

Modeled after the north portico of the Erechtheum in Athens but scaled more nearly to the diminutive size of the adjoining little Ionic Temple of Athena Nike, the Spaeth mausoleum was designed as a prostyle Greek temple resting on a stepped platform. Four fluted Ionic columns articulating the front portico support a simple entablature and unadorned triangular pediment. Fluted Ionic pilasters, aligned behind the end columns, frame the edges of the inner wall. The bronze central doors, bearing the name "SPAETH" in raised letters on the lintel, are crowned by an architrave pediment. Uniformly spaced fluted Ionic pilasters, matching those of the portico, articulate the otherwise smooth side

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and rear walls. The mausoleum was constructed in 1911 out of Vermont granite by the Presbrey-Coykendall Company, then a noted firm of monument architects and builders with offices in New York and New Haven; the design had been specified in the will left behind by Edward Spaeth, who at the time of his death was the president of Security Savings Bank in Newark ("Mausoleum Erected in Memory of Edward Spaeth...", 1911). (Photos 77, 78).

The Dryden Mausoleum (W-vault)

By far the largest and most imposing of the monuments in Mount Pleasant Cemetery, the Dryden Mausoleum is a consummate example of the Neoclassical Revival (Photo 79). It was built by his family in memory of John F. Dryden (1839-1911), founder of the Prudential Insurance Company and a former U.S. Senator. Prominently situated on a gentle knoll lying on axis with the cemetery's main entrance gates, the mausoleum is preceded by a formal entrance ensemble consisting of two semicircular steps flanked by paneled pedestals and a processional walk connecting to the flight of steps that leads up to the entrance portico. The steps and pedestals are erected of the same Connecticut white marble as the monument's exterior, which is presented in all the pristine grandeur and refinement that so characterize the more developed Neoclassical Revival style.

Thoroughly neoclassical in terms of its crisp geometric shape and clarity of form, the Dryden mausoleum is essentially a square, dome-covered rotunda form with crisply inset beveled corners. A denticulated entablature topped by a deep parapet encircles the monument two-thirds of the way up the building, serving as a broad band that organizes the composition. Below the entablature--and actually incorporating it--shallow wings project on each of the four sides; the one to the west houses the recessed Ionic portico in antis that frames the entrance to the mausoleum. The cornice of the entablature, concealed from view by the projecting parapet, serves as the effective spring line for the bold lunette windows that pierce the upper rotunda walls so splendidly on all four sides. The elegant structure, capped by a crisply molded cornice, is crowned by a handsomely proportioned dome. The paneled entrance doors at the rear of the portico are framed by a molded architrave and topped by a matching segmental; the name "DRYDEN" is incised in bold letters in the portal frieze.

The splendid mausoleum (whose bold, crisp format recalls that of the core of McKim, Mead and White's Low Memorial Library of 1897 at Columbia University) was designed by Newark architect A. Wallace Brown, an associate of his father's firm of George Brown and Company, the exterior granite contractor for the monument;

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the Hedden Construction Company was the masonry contractor, and John Williams, Inc., executed the bronze work ("Solidity and Simplicity of Design in Dryden Mausoleum," 1912).

The Ward Mausoleum (Belleville Plot)

Another pristine essay in the Neoclassical Revival style, the Ward mausoleum is essentially a smaller and more condensed version of the Dryden monument, although it actually predates the latter by about two years (Photo 80). It was built for Dr. Leslie D. Ward (1845-1910), a physician who founded the first hospital in Newark and was John Dryden's most active collaborator in establishing the Prudential Insurance Company.

Situated on the slight crown of the circular Belleville Plot, the Ward Mausoleum is approached on the east side by a short flight of steps and a wide stone walk that leads to the stepped entrance portico. The smooth exterior white granite rotunda with inset beveled corners rises above a base inscribed with a wide, continuous fret band. The structure is crowned by a shallow drum surmounted by a low dome. The stepped entrance is treated as a shallow portico articulated by engaged Greek Doric columns supporting an entablature and low triangular pediment. The frieze is ornamented with five carved wreaths; the name "WARD" is inscribed in a panel over the bronze doors, which feature abstracted palm fronds and a series of medallions.

The Weston Mausoleum (U₁-19-20)

Clearly inspired by the geometrical phase of Art Deco modernism, the Weston mausoleum is treated as a stark cube topped by a ledge cornice supporting a very slightly gabled stone slab (Photo 81). The monument was built for the family of Edward F. Weston (1850-1936), an electrical inventor on a par with Thomas Edison.

The stark cubical geometry of the Weston mausoleum is harmonized by restrained Art Deco embellishments, which typically encompass precisionist minimal details. Here, Art Deco ornamentation is confined to the entrance doorway (Photo 82). The rounded vertical edges of the door opening are articulated by a series of uniformly spaced incised reveals, abstractly suggestive of fluting. That portion of the massive overhead stone lintel extending over the door opening is treated with a highly abstract pattern suggestive of the bands of dentils and medallions that grace classical entablatures. The name "WESTON" is inscribed directly above this highly abstracted "entablature." The exquisite paneled bronze doors feature light

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screens consisting of stylized, primitive versions of the Ionic capital, a favorite Art Deco motif; in each oblong screen panel, divided in half by an open medallion with a lamp, these Ionic capitals are stacked upright in the upper half, and inverted in the lower half.

8. Significance

Period	Areas of Significance—Check and justify below			
☐ prehistoric	☐ archeology-prehistoric	☐ community planning	☒ landscape architecture	☐ religion
☐ 1400–1499	☐ archeology-historic	☐ conservation	☐ law	☐ science
☐ 1500–1599	☐ agriculture	☐ economics	☐ literature	☒ sculpture
☐ 1600–1699	☒ architecture	☐ education	☐ military	☒ social/
☐ 1700–1799	☒ art	☐ engineering	☐ music	☐ humanitarian
☒ 1800–1899	☐ commerce	☐ exploration/settlement	☐ philosophy	☐ theater
☒ 1900–	☐ communications	☐ industry	☐ politics/government	☐ transportation
		☐ invention		☐ other (specify)

Specific dates 1844–c.1936 **Builder/Architect/Designer:** Horace E. Baldwin (cemetery

Statement of Significance (in one paragraph) layout & first entrance gateway?), Thomas Stent (second entrance gateway), James H. Lindsley (Harvey St. Gates & Carriage House/Stables), Roberts & Taylor

Mount Pleasant Cemetery, the first "rural cemetery" in the Newark area and a leader in the Rural Cemetery Movement in New Jersey, is among the finest surviving examples of its type in America. As the city's oldest cemetery--a distinction it assumed in 1959 following the conversion of the Old First Presbyterian Church Burial Ground into a parking lot--Mount Pleasant is the final resting place of many leading figures in Newark and New Jersey, as well as American history. Its gently sloping 36-acre grounds, laid out in a winding network of avenues, paths, and burial lots interspersed with an abundance of tall deciduous and evergreen trees, feature a remarkable landscape inspired by the Picturesque style of landscape design. Mount Pleasant also contains an impressive array of significant funerary monuments, a number of which are outstanding works of sepulchral art. Despite the adverse intrusion of the Erie railroad and the McCarter Highway, which cut off the cemetery's waterfront, Mount Pleasant's picturesque grounds have nonetheless survived virtually intact as the only significant vestige of the once-resplendent nineteenth century riverside that framed the Passaic along the northern outskirts of Newark. In 1962 the Cemetery property was designated a Newark Historic Landmark by the Newark Historic Sites and Buildings Committee, forerunner of the Newark Preservation and Landmarks Committee, and placed on a list of Newark sites and structures deemed worthy of preservation. Its entrance gates, office, and the Opkyke and Cook monuments were included in a photographic survey conducted in 1967 by the Historic American Buildings Survey (Project NJ-761).

The beginnings of Mount Pleasant Cemetery are traceable to December 6, 1843, when Horace E. Baldwin convened a small group of civic-minded Newarkers to discuss his proposal for a "rural cemetery" (MPCC, "Project to Establish a Rural Cemetery in the Vicinity of Newark," 1843). This "project," which outlined plans for developing the cemetery, was adopted that evening; in addition, a committee was formed to purchase land chosen for the cemetery site, obtain subscriptions for the sale of lots, and seek incorporation. Although the name proposed in the project had been "Passaic's Greenwood Repose," thus alluding to Brooklyn's Green-Wood Cemetery (1838), the name quickly settled upon was Mount Pleasant Cemetery. The cemetery was incorporated on January 24, 1844, under the State Assembly's "Act to Incorporate the Mount Pleasant Cemetery on Newark, in the County of Essex" (MPCC, Charter, By-Laws, Rules and Regulations..., 1875). The grounds were dedicated on June 18, 1844 ("Mount Pleasant Cemetery [Dedication]," 1844). The Cemetery's first Board of Managers included William Rankin, Horace E. Baldwin, Isaac Baldwin, Algernon S. Hubbell, Lorenzo A. Sykes, James R. Sayre, Joseph W. Duryee, Silas H. Kitchell, and William Shuggard. The initial officers

* (Receiving Vault?), A. Wallace Brown (several funerary monuments)

9. Major Bibliographical References

See Continuation Sheet

10. Geographical Data

Acreage of nominated property 36

Quadrangle name Orange

Quadrangle scale 1:24,000

UTM References

A

1	8
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5	7	0	4	0	0
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4	5	1	2	8	8	0
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Zone Easting Northing

B

1	8
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5	7	0	8	8	0
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4	5	1	2	9	4	0
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Zone Easting Northing

C

1	8
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5	7	0	6	0	0
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4	5	1	2	3	6	0
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D

1	8
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5	7	0	2	0	0
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4	5	1	2	5	2	0
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E

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H

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Verbal boundary description and justification

Broadway, Harvey Street and property line extending easterly from Harvey Street, McCarter Highway (Route 21), and Herbert Place

List all states and counties for properties overlapping state or county boundaries

state	N/A	code	county	code
-------	-----	------	--------	------

state	code	county	code
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11. Form Prepared By

Assisted by NJIT students: Donna J. Carney,
Douglas Gruninger, Anna Sanchez, Marcela Clavi

Dr. Anatole Senkevitch, Jr. Associate Professor of Architectural History,
name/title School of Architecture, N.J. Institute of Technology, Newark, NJ 07102

organization Newark Preservation & Landmarks Committee date May 6, 1986

street & number 868 Broad Street, 2nd floor

telephone (201) 622-4910

city or town Newark

state New Jersey

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

☐ national ☐ state ☒ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

Deputy

State Historic Preservation Officer signature

Alan C. Senkevitch

title Assistant Commissioner for Natural Resources

date February 18, 1987

For NPS use only

I hereby certify that this property is included in the National Register

Linda McCalland

Keeper of the National Register

date 10/28/88

Attest:

date

Chief of Registration

United States Department of the Interior
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were William Rankin, President; Isaac Baldwin, Treasurer; and Algernon S. Hubbell, Secretary (MPCC, "First Annual Report...", 1845).

The cemetery grounds occupy a 36-acre site fronting on Broadway (the former Belleville Road), which forms its western boundary, and extending down virtually to the Passaic River. That this site had been selected from the outset is indicated by the aforementioned 1843 "Project," which proposed two options for acquiring the property in question. The first involved the purchase of a 19-acre tract of land "lying on the East side of the road leading from Newark to Belleville, directly opposite the property of Wm. Harvey, and extending along the road north six hundred and eighty feet, more or less, and from the road through to the [Passaic] river east"; the second option entailed the purchase of the entire tract, then comprising some 34 acres and "extending on the road [to Belleville] north to the angle and thence along the road north-east [an Old Indian trail then known as Gully Road and now called Herbert Place] to the river." As sufficient money could not be raised in advance to exercise either option, the entire property in question had to be acquired through a series of purchases that occurred essentially in the period 1844-1883.

The first land acquired by the Cemetery involved two purchases. The first was the 14½-acre plot of land acquired in January 1844 through Isaac Baldwin from Joseph Harrison (Deed, 1844a; and Deed, 1844b). The second, a narrow 4.61-acre parcel stretching like the first plot from the Passaic River to the Belleville Road and immediately adjoining it to the north, was purchased in May 1844 through William Rankin from Martin Rowen (Deed, 1844c; and Deed, 1846). Both plots were clearly part of the 19-acre tract specified in the first option for land acquisition outlined in the 1843 "project" discussed above. The next two land acquisitions, which yielded about thirteen and a half acres, took place in April and May of 1848. The first, containing 8.59 acres, was also purchased from Martin Rowen (Deed, 1848a); the second, involving 4.77 acres, was purchased from Elias E. Boudinot (Deed, 1848b). These newly added grounds were laid out as an integral extension of the picturesque layout devised for the original two plots. The final major land acquisition, encompassing the so-called Harvey Street extension and essentially rounding out the entire tract originally conceived in the 1843 "project," was made in 1883 (Deed, 1883a; and Deed, 1883b). Purchased from John Clafin through Charles A. Righter, it consisted of the narrow tract of land lying between the cemetery's then-southmost boundary and Harvey Street.

After the Civil War the Erie Railroad sought a right-of-way over the Cemetery's undeveloped waterfront. This attempt provoked much negative public reaction. A reader protested to the Newark Daily Advertiser on January 30, 1866,

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that such encroachment was to be avoided at all cost, as "this beautiful and most desirable location ..., being shaded by lofty trees and having green sloping banks running to the edge of the Passaic, will thus be brought within a very few feet of the din and clatter of a Railroad with its bells and whistles and clangor, almost enough to awaken the dead, totally destroying the quiet and solemnity of this holy place." After protracted court proceedings, however, the railroad laid a track hurriedly and without notice across the cemetery property in 1903; shortly thereafter, the Erie began operating trains on the line in order to secure its right of way, claiming that it had a right to the land under old deeds. The railroad has been in operation ever since.

A far more adverse impact upon the "quiet solemnity" of the cemetery ground was made by the construction in 1953 of the McCarter Highway (Route 21); its double-tiered structure runs along the strip of land lying between the cemetery proper and the railroad tracks, sharply obstructing the still-striking view of the land-filled Passaic. Nevertheless, despite these unfortunate intrusions, the grounds of Mount Pleasant Cemetery still constitute the sole surviving vestiges of the once resplendent riverscape along the northern outskirts of nineteenth-century Newark. As such, their enduring sylvan setting and stylish funerary monuments well embody that Picturesque setting which the founders of Mount Pleasant conceived as an appropriate backdrop for their "rural cemetery."

The Founders of Mount Pleasant Cemetery

William Rankin, Isaac Baldwin, Algernon S. Hubbell, and Horace E. Baldwin constituted the nucleus of those public-spirited Newarkers who gathered for the organizational meeting that Horace E. Baldwin had convened in December 1843. It is also they who took an active lead in pressing for, and then successfully implementing, the development of Mount Pleasant Cemetery.

William Rankin (1810-1912) had a long and distinguished career as a lawyer and leader of many religious and philanthropic institutions. He began the study of law in the office of former New Jersey Governor William Pennington and then in the office of William Henry Harrison, a former President of the United States, before completing his studies at the Cincinnati Law School. Soon after, he became a law partner of Salmon P. Chase, later a Chief Justice of the U.S. Supreme Court. Returning to Newark to practice law, Rankin gained prominence through his efforts on behalf of many religious and philanthropic enterprises. He was prominent for many years in the affairs of the Presbyterian Church, having held the position of treasurer of its Board of Foreign Missions in New York City and served as a representative of the Newark Presbytery to the General Assembly.

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In addition, he was also president of the Essex County Bible Society, a trustee of the Bloomfield Theological Seminary (now Bloomfield College), and president of the Board of Trustees of the High Street Presbyterian Church. Rankin was also for a long period president of the Newark Library Association, having succeeded his father, who was one of its founders. As the first president of the Mount Pleasant Cemetery's Board of Managers, Rankin played a vital role in guiding its affairs during the crucial early stages of its development ("William Rankin Dead, Aged 102," 1912).

Isaac Baldwin (c. 1799-1853), a lifelong Newarker, had established himself in Newark's world of commerce by teaming up in the 1830s with John Taylor to establish the firm of Taylor, Baldwin and Company, the oldest and leading jewelry manufacturing firm of its day (Atkinson, 1878); upon Taylor's retirement, the firm became Baldwin and Company, with his son Horace E. Baldwin and C.E. Chevalier continuing as partners. A civic-minded person, Isaac Baldwin was for many years president of the Board of Trustees of the First Presbyterian Church, helped manage the affairs of the Foster Home Society, and in 1845 served as Mayor of the City of Newark. The Baldwin family was believed to be descended from one of the thirty men from Connecticut who settled Newark (Morris, 1905; "The Death of Col. Isaac Baldwin," 1853).

Algernon S. Hubbell (1799-1891) was born and educated in Massachusetts. In 1836, he moved to Newark, where he established a long, successful law practice. A member of the New Jersey legislature in 1847-1848 sessions, Hubbell devoted many years of faithful service as an officer and manager of the Mount Pleasant Cemetery Company (Ricord, 1896). It is in Hubbell's office that the initial organizational meeting was convened by Horace E. Baldwin in December 1843, and where countless subsequent meetings of the Cemetery board were held.

Also present at that initial meeting was John P. Jackson (1805-1861), who read the "project" in question and who, upon its adoption that evening, was designated with William Rankin to apply to the New Jersey Legislature for an act of incorporation. One of Newark's leading attorneys, Jackson enjoyed a long and distinguished career of public service. An editor of the Newark Daily Advertiser early in his career, he was admitted to the Bar in 1827. In 1831 and 1832 he was elected to the State Assembly, serving as Speaker of that body in the latter year. In 1839 he was elected County Clerk of Essex County, and was reelected to that office again in 1844. At the close of his second term, Jackson was chosen Vice-President and Superintendent of the New Jersey Railroad and Transportation Company, continuing to hold that position until his death in December 1861 (Ricord, 1896; and Memorial Sermon of John P. Jackson..., 1862).

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Regrettably, much too little is known of Horace E. Baldwin (1815-1852), the guiding light behind the successful development of Mount Pleasant Cemetery. In partnership with his father, Isaac Baldwin, in the jewelry manufacturing firm of Baldwin and Company, Horace was only 28 years old when he convened the initial organizational meeting. Available evidence makes clear, however, that Horace was the driving force behind both the conception and the execution of the design for Mount Pleasant Cemetery. The inscription on the Founders Monument, erected in 1855 and standing near the present entrance gates, notes that the Cemetery was "Projected by Horace E. Baldwin/7 Decem. 1843." Far more telling are the descriptive remarks contained in the board of managers' annual report of February 1853, issued after Horace's death in November 1852. In paying tribute to his memory, the Managers affirmed their indebtedness to Horace "as the assignator of the Cemetery, and author in great part of the plans for laying out the Cemetery grounds, whose fine taste and careful observation has contributed so largely in aid of the successful prosecution of this enterprise" (MPCC, Record Book A, Minutes for 2/14/1853). Though none of the contemporary documents and accounts elucidating the intentions and rationale for the Cemetery identifies its author, it is not unreasonable to suppose, under the circumstances, that they were all surely penned by Horace Baldwin himself. For, having assumed what is conceded to have been the guiding role on those committees charged with planning the cemetery grounds and designing its early gates and buildings, he would have been in a preeminent position to articulate its underlying conception and plan in documents and published statements alike. As both conception and plan were profoundly influenced by the Rural Cemetery Movement, a brief overview of that movement will help place his accomplishments and the essential character of Mount Pleasant Cemetery into greater historical perspective.

The Rural Cemetery Movement

The Rural Cemetery Movement was a widespread cultural phenomenon in mid-nineteenth century America, one that came about as a result of increasing urbanization and the changing ideals concerning the relation of cityscape and countryside in an urbanizing society. Beginning with Boston's Mount Auburn Cemetery (1831), rural cemeteries began replacing traditional urban graveyards and churchyards as resting places for the dead; Boston's example was soon followed by such other leading models of this tendency as Laurel Hill Cemetery in Philadelphia (1836) and the Green-Wood Cemetery in Brooklyn (1838). City graveyards had become so unsightly and crowded that they were a hazard to public health. Hence, progressive community leaders began promoting the creation of large, attractively landscaped cemeteries well outside city limits as a manifestation of the emerging new desire to commune with the dead in a beautiful,

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natural setting. The term "rural cemetery" thus came to denote a burial ground located on the outskirts of a city and designed according to the romantic conventions of the Picturesque style of landscape gardening (Bender, 1974).

That Picturesque style, guided by an aesthetic that aimed at romanticizing nature, had originated in late eighteenth-century England in reaction to the rigid formality of Baroque gardens, embodying the evolving preference for the "beautiful wilderness" and irregularity of nature. This resulted in a propensity for the informal garden with irregular paths winding through woods interspersed with romanticized architectural settings, most of which were of medieval inspiration. The overall effect was carefully designed to create an ever-changing sequence of composed vistas conceived to conjure up images of a wild and unspoiled nature. In America, the impulses underlying the Picturesque style were bolstered by the prevalent nineteenth-century belief, popularized by the writings of influential landscape designer and critic Andrew Jackson Downing, that, of all environments, a rural one was most to be desired. Downing took the lead in urging the creation of Picturesque public parks (Central Park in New York City, the Mall and Ellipse in Washington, D.C., etc.), in which the beneficial effects of the rural landscape could be made available to city residents (Downing, 1848). According to this view, moreover, the beneficent effects of a planned rural setting could also benefit the design of cemeteries, which were regarded as being a special kind of park (Downing, 1849). Hence, the pioneering rural cemeteries, following the lead of Mount Auburn and Green-Wood, sought to feature the picturesque clustering of 300 square-foot burial lots set in wooded areas interspersed with winding paths and roads that followed the contours of the verdant, rolling terrain. In so doing, they were intent on offering a refreshingly rural alternative to the unkempt and congested burial grounds of American cities. Moreover, by surrounding bereavement with beauty and thus diverting the attention of survivors from the somber effects of death to the more appealing picturesque setting of burial, rural cemetery proponents aspired to satisfy the emerging mid-nineteenth century belief that cemeteries, as a special kind of park, were to be designated for use by both the living and the dead. Apart from fostering the notion that the dead were to be reunited not only with God but with nature as well, the Rural Cemetery depicted the grave as a special, inviting habitat where family and friends could commune with and fondly recall the deceased. Indeed, in most rural cemeteries, families came regularly for picnics and outings, walks, and carriage rides, in addition to participating in elaborate Memorial Day celebrations (Bender, 1974; French, 1975; Ferrell, 1980). The picturesquely landscaped grounds of Mount Pleasant Cemetery, affording spectacular views of the Passaic, proved such a popular place for viewing regatta races held on that once-unsurpassed recreational estuary that the Cemetery had to

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be closed down for all further regatta days beginning in 1879 (MPCC, Record Book B, Minutes for 6/5/1878).

Mount Pleasant Conceived as the Embodiment of "Rural Cemetery" Ideals

The "project" adopted at the December 1843 meeting and doubtless authored by Horace Baldwin affirmed an aim fundamental to the rural cemetery movement in asserting the desire "that the place may become beautiful, attractive, and consoling; not gloomy and repulsive." The Cemetery Board's third annual report reaffirmed this intention in describing the original nineteen-acre grounds of Mount Pleasant as "[a] Cemetery for the repose of the dead which the living can regard with satisfaction and which by its great beauty soothes the anguish of parting with those whom we have loved . . . and which by its pleasing solitude invit[es] us to turn aside from the work-a-day world and indulge in sweet communion with the memory of the departed." That Horace Baldwin and the other founders had indeed embraced the ideals fundamental to the rural cemetery movement rather than just loosely borrow the term is indicated in an article that appeared soon after the first organizational meeting, and which was very likely authored by Horace Baldwin. Mount Pleasant Cemetery, the article assured its readers, would be "one which is secure from the danger of being encroached upon as in the graveyards of our city; secluded from every species of uncongenial intrusion; [and] surrounded with every thing that can fill the heart with tender and respectful emotions" ("Mount Pleasant Cemetery," 1843). Foremost among the elements capable of evoking such a sublimely uplifting response were the salient aspects of a picturesque landscape, whose effects were perceivable "beneath the shade of a venerable tree, on the slope of a verdant lawn on the river's bank, and within the seclusion of the green wood, removed from all the discordant scenes of life."

Such, indeed, were the enduring attributes of the chosen site. "No piece of ground was ever better adapted to a required purpose than that occupied by Mount Pleasant Cemetery," an enthusiastic observer asserted in an 1871 article in the Newark Daily Advertiser. "Amid fine surroundings, the banks of a river, and having within itself gentle eminences and valleys which afford a succession of views of the most picturesque character, it seems, on the whole, incomparable" (G., A.I., 1871).

In accordance with the specifications set forth in the initial 1843 "project," the cemetery grounds were "laid out with serpentine avenues [for carriages] and walks [for pedestrians] after the most approved [Picturesque] style of landscape gardening," incorporating the cultivation of suitable trees,

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shrubs, and plants. A portions of the grounds was to be subdivided into burial plots of 300 square feet to be purchased for private ownership. Their owners had the right to enclose these lots with a low wall or unobtrusive fence and to erect grave stones, monuments, and sepulchral structure. The lots could be identified either by a single monument towering over several grave stones, by monuments or gravestones alone marking individual graves or, in the words of the preceding 1843 article in the Newark Daily Advertiser, "by leaving the whole without other ornament than the green turf and the overshadowing trees." When this new type of cemetery is completed, the article confidently predicted, "what object in or near Newark will be equally attractive?" The article's obvious promotional rhetoric notwithstanding, the fact is that no other cemetery in or around the Newark metropolitan area could equal at its inception, or can equal today, the enduring picturesque beauty and appeal of Mount Pleasant Cemetery. Its attractively landscaped grounds, abounding with trees and shrubs as well as stylish funerary monuments that dot the gentle verdant slopes, have survived virtually intact to the present day in vivid testimony to the founders' impressive achievement in establishing a full-fledged "rural cemetery," one worthy of the very concept as well as the name.

Historical Personalities Interred at Mount Pleasant Cemetery

The roll of the interments in Mount Pleasant reads like a veritable "Who's Who" on Newark and New Jersey history. Here rest former Newark mayors Isaac Baldwin, already discussed as one of the founders of Mount Pleasant Cemetery; Thomas B. Peddie (1809-1889), prominent businessman, benefactor of the Peddie Memorial Baptist Church (1890), and promoter of the Newark Technical School, predecessor of today's New Jersey Institute of Technology; and Julius A. Lebkuecher (1844-1913), who with his cousin founded the firm of Krementz and Company, one of the country's foremost jewelry manufacturing concerns at the turn of the century, and a member of Mount Pleasant Cemetery's board of managers. Here also rest former New Jersey governors Marcus L. Ward (1812-1884), whose term in office following the Civil War brought the State into the forefront of the Reconstruction era; and Franklin R. Murphy (1846-1920), whose governorship ushered in the rise of progressivism in the State and who, prior to his term, had established the nationally known Murphy Varnish Company. Here, too, are buried the distinguished Newark attorney and statesman Frederick T. Frelinghuysen (1817-1885), who was Attorney General of New Jersey during the Civil War years, later becoming a U.S. Senator and then Secretary of State in President Chester Arthur's administration, and his son Frederick Frelinghuysen (1848-1924), president of the Mutual Benefit Life Insurance Company and one of the leaders of the insurance industry; Peter Ballantine (1791-1883), founder in 1840 of the P.

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Ballantine and Son brewery; William Clark (1841-1902), venerable second president of the famed Clark Thread Works, and William C. Clark (1863-1912), his nephew and successor in that post; John F. Dryden (1839-1912), enterprising founder of the Prudential Insurance Company and pioneer of industrial insurance in America, as well a former U.S. Senator; and Dr. Leslie D. Ward (1845-1910), a prominent physician who founded the first hospital in Newark before abandoning his medical practice to become Dryden's close collaborator and first vice-president at the Prudential Insurance Company.

Other important figures interred at Mount Pleasant include Wallace M. Scudder (1853-1913), a prominent Newark attorney who in 1883 founded the Newark Evening News and made it one of the prominent afternoon dailies in the country; Uzal H. McCarter (1861-1931), prominent Newark banker who, as its president, helped make Fidelity Union Trust Company a leading financial institution in the State; Julius S. Rippel (1868-1950), successful Newark banker and investment broker who left the 14-million-dollar Fannie Rippel Foundation; Dr. Edward F. Weston (1850-1936), English-born founder of the Weston Electrical Instrument Company, electrical inventor on a par with Thomas Edison, and prominent in establishing the Newark Technical School, which today is the New Jersey Institute of Technology; Mary Stillwell, Edison's first wife (d. 1884) and their son, Thomas A. Edison, Jr., (d. 1936); and George Opdyke (1805-1880), born in Kingwood Township, New Jersey, who established a successful career in New York City as a clothing manufacturer and retailer, serving as mayor of that city in 1862-1863. Here also rests the remarkable Newark family of educators: Samuel L. Farrand (1830-1908), who became headmaster of the Newark Academy in 1859, and his sons Wilson Farrand (1862-1942), who succeeded him as headmaster of the Academy, and Livingston Farrand (1867-1939), who served as president of the University of Colorado and then Cornell University.

The Newark Fire Department plot contains the most singular grouping of persons venerably interred at Mount Pleasant. The firemen's plot, first purchased in December 1854 (MPCC, Record Book B, Minutes for 12/22/1854), was developed in the 1870s and 1880s by the construction of a distinctive enclosing fence and a tall, striking monument surrounded by a series of low, uniformly decorated stones marking the individual graves. Also interred at Mount Pleasant is the brilliant but morbid writer, Henry William Herbert, who came to Newark from England in 1850 and settled into "The Cedars," a gloomy mansion that stood at what today is the northeast corner of the Cemetery. Though a fair romantic novelist and poet, Herbert gained fame as the first American sports writer, engaging in this pioneering pursuit under the pseudonym of Frank N. Forrester. After committing suicide in 1858, he was buried in Mount Pleasant Cemetery

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(D-125) under the epitaph he himself had chosen--"Infelicissimus" (The Unhappiest). Herbert Place, an old Indian Trail once known as Gully Road and now the northern edge of the Cemetery, is named after the author. Also buried here are the founders of Mount Pleasant and most of its subsequent managers.

Among the oldest graves in the Cemetery are those of persons who died before Mount Pleasant was opened in 1844 and who were reburied there. One stone bears the names of Robert Greason, who died on February 9, 1834, at the age of six months, and his sister Sarah, who died in 1841 aged one year and ten months. Bones recovered from the Old First Presbyterian Church Burial Ground in 1959 (when the property was converted into a parking lot) and thought to be from the Kinney family vault there were re-interred in the Kinney plot at Mount Pleasant. Similarly, five male members of the Alling family (Capt. Joseph, Lieut. John, Prudden, Samuel and Isaac), who served in Baldwin's regiment of the Continental army in 1776, were also reburied here, as were four members of the Johnson family (Thomas, Ellena, Joseph and Ellipheth), who were early settlers of Newark. The first burial in Mount Pleasant, that of Elizabeth Jacques, age 54, took place on July 1, 1844 (D-128).

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<u>Plate</u>	<u>Structure or Monument</u>	<u>Location</u>
1.	USGS Map of <u>Orange, New Jersey Quadrangle</u> (1970).	
2.	GEOD <u>Map of the City of Newark</u> (1981), showing Mount Pleasant Cemetery in context.	
3.	1846 Lithograph Plan of Mount Pleasant Cemetery, showing the initial layout of 1844.	
4.	1909 Plan of Mount Pleasant Cemetery showing the original plan and subsequent additions.	
5.	Undated Manuscript Atlas of Mount Pleasant Cemetery: Layout of expanded grounds.	
6.	Manuscript Atlas: Layout for Section K.	
7.	Manuscript Atlas: Layout for Section L.	
8.	Manuscript Atlas: Layout for Section M.	
9.	Manuscript Atlas: Layout for Section N.	
10.	Manuscript Atlas: Layout for Section O.	
11.	Manuscript Atlas: Layout for Section P.	
12.	Manuscript Atlas: Layout for Section Q.	
13.	Manuscript Atlas: Layout for Section R.	
14.	Manuscript Atlas: Layout for Section S.	
15.	View of Mount Pleasant Cemetery (from Art Work of Newark, 1892).	
16.	Scene in Mount Pleasant Cemetery (from Art Work of Newark, 1892).	

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17. Scene in Mount Pleasant Cemetery (from Art Work of Newark, 1892).

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Original Entrance Gateway

18. Original Entrance Gateway (from 1846 lithograph plan of Mount Pleasant Cemetery).

Existing Entrance Gateway

19. Thomas Stent's design for the 1877 Entrance Gateway (from Amer. Arch. & Bldg. News, April 13, 1878).
20. Entrance to Mount Pleasant Cemetery (from Art Work of Newark, 1892).
21. Entrance to Mount Pleasant Cemetery (undated Wm. F. Cone photograph at the New Jersey Historical Society Library).
22. Entrance to Mount Pleasant Cemetery (HABS photograph, 1967).
23. Detail of Entrance.
24. Detail of Wrought-Iron Entrance Gate.
25. View of Office Wing in the Cemetery Entrance Complex.
26. Interior of the Cemetery Office (HABS photograph, 1967).

Harvey Street Gates

27. Harvey Street Gates.

Receiving Vault

28. Roberts & Taylor's design for a receiving vault at Mt. Pleasant Cemetery (from Amer. Arch. & Bldg. News, May 26, 1877).

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29. Front view of the Receiving Vault.

30. Rear view of the Receiving Vault.

Carriage House and Stables

31. Rear view of Carriage House and Stables.

32. Front view of Carriage House and Stables.

Founders Monument

33. Founders Monument

HEAD STONES

34. Neumann and Rutan head stones.

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35. Prentiss Head Stone.

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36. Tomb Monuments for Isaac, Anna, and Horace E. Baldwin

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37. Horace E. Baldwin Monument

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38. Wallace M. Scudder Monument

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39. Dickinson Monument

U-32

OBELISKS

40. Frelinghuysen Obelisk

M-44

41. Caroline S. Tiffany Obelisk

F-112

42. Ballantine Obelisk and Family Plot

R-52/58

43. Ballantine Obelisk

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| 50. | Firemen's Monument and Plot (from Art Work of Newark, 1892). | P |
| 51. | Firemen's Plot. Detail of Fence. | |
| 52. | Firemen's Plot. Detail of Gates. | |
| 53. | Firemen's Monument. Detail of Base. | |
| 54. | Firemen's Monument. Detail of Medallion A. | |
| 55. | Firemen's Monument. Detail of Medallion B. | |
| 56. | Firemen's Monument. Detail of Medallion C. | |
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| 65. | Detail of Illingworth Cross | |
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| 72. | Utter Vault/Mausoleum | G-35 |
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| 75. | Cook Mausoleum (HABS) | U ₂ -25,26 |
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78. Spaeth Mausoleum. Side View.

79. Dryden Mausoleum.

W-vault

80. Ward Mausoleum.

Belleville
Plot

81. Weston Mausoleum.

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82. Weston Mausoleum. Detail of Doorway.

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A D D E N D U M

Description

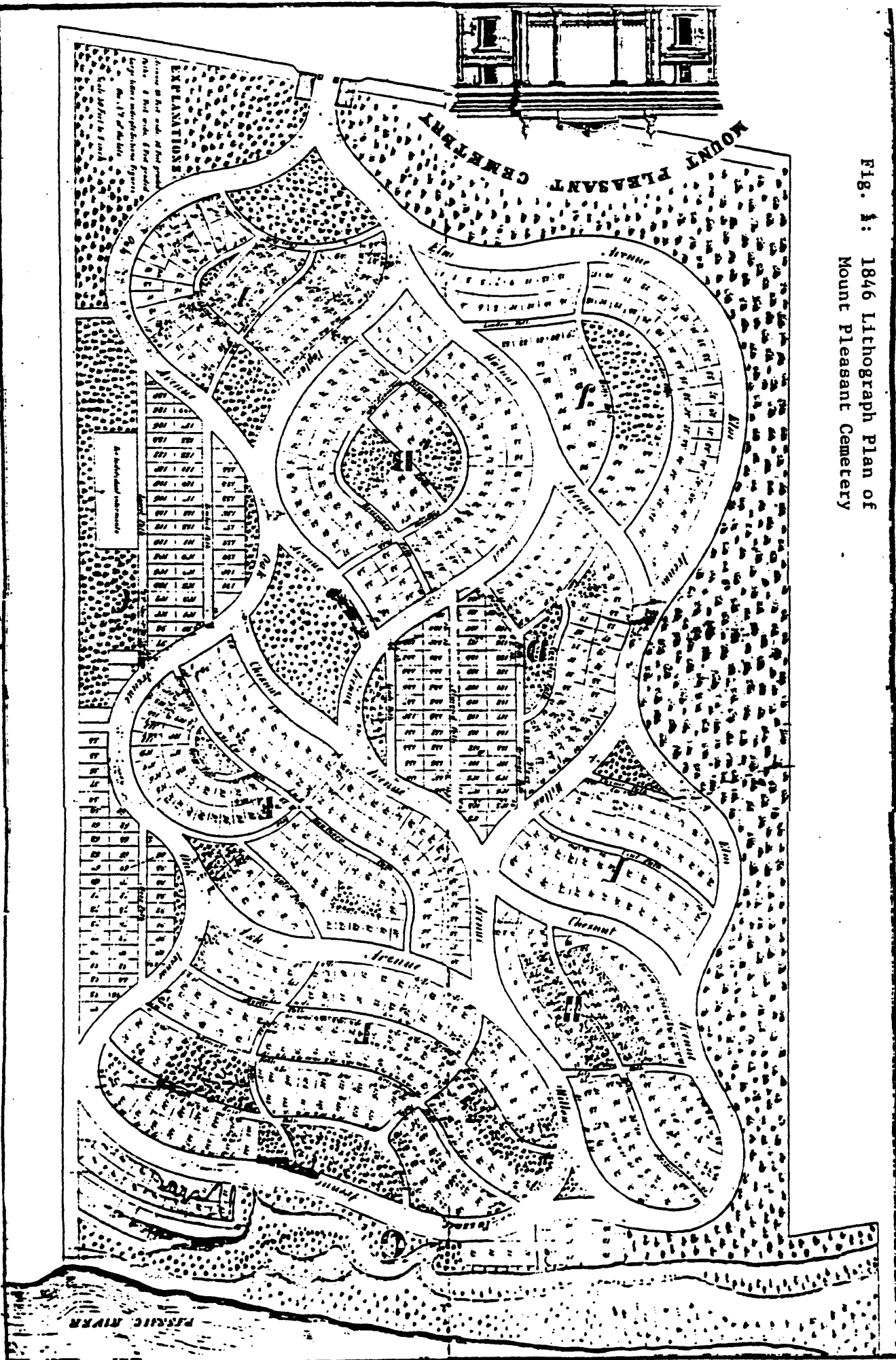
This nomination inventories only a small percentage of grave markers constructed in Mt. Pleasant Cemetery during the period of 1844-c.1936. However, all elements described contribute to the significance of the site. They include:

- | | |
|---------------|---|
| 18 structures | (gateway, Harvey Street gates, circulatory system of paths/roads, several walls and fences, mausoleums) |
| 25 objects | (head stones, monuments, obelisks, columns, crosses, sarcophagi) |
| 1 site | (landscape architecture) |

Significance

The period of significance has been revised to reflect the period 1844-c.1936. The dates span from the creation of the cemetery to the date of the last identified contributing element.

Fig. 1: 1846 Lithograph Plan of
Mount Pleasant Cemetery



Massie

Mount Pleasant Cemetery
Newark
Essex County, New Jersey

RIVER

PARADE

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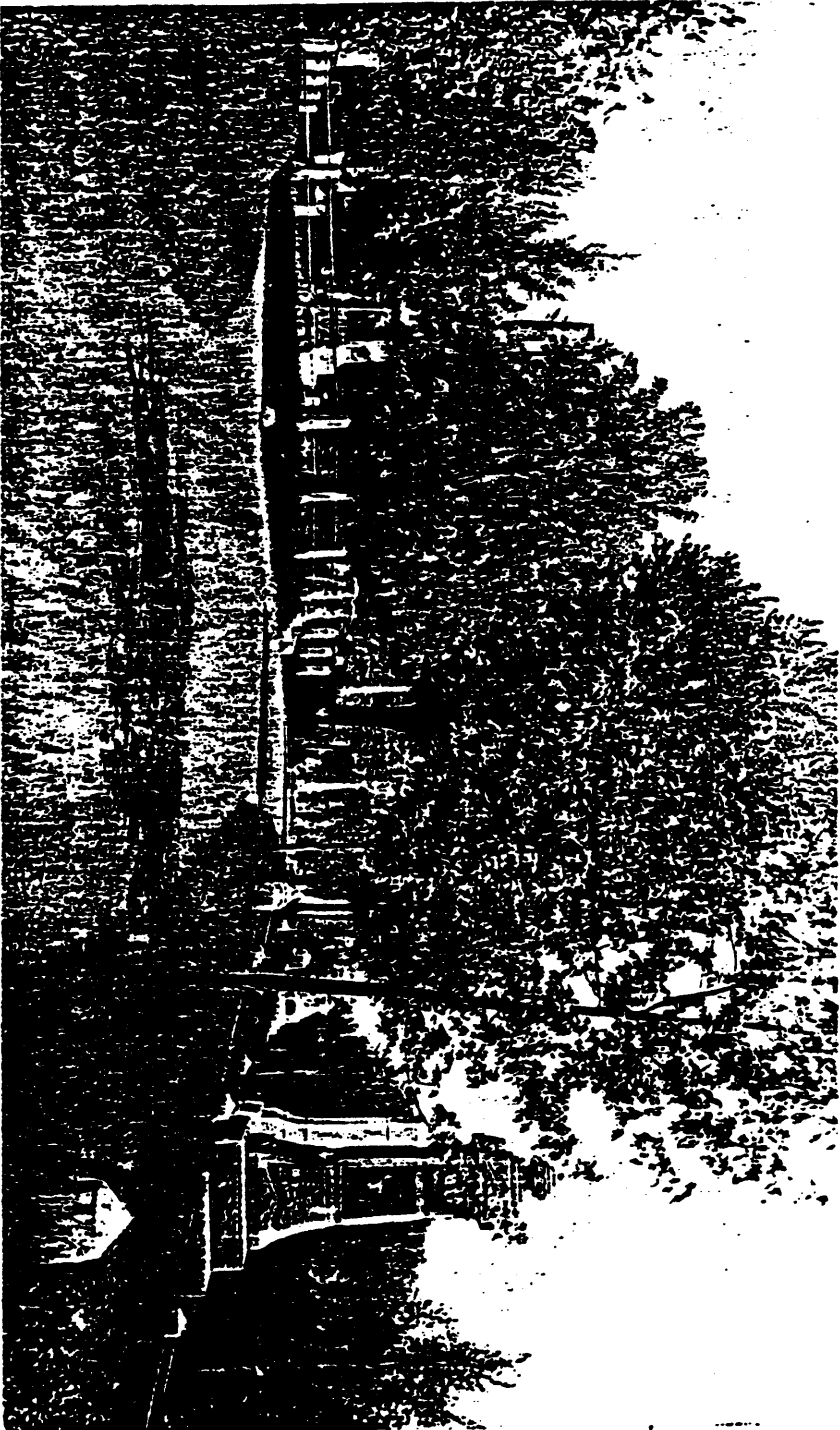
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Mount Pleasant Cemetery
Newark
Essex County, New Jersey



SCENE IN MOUNT PLEASANT CEMETERY.

Fig. 3: Scene in Mount Pleasant
Cemetery (from Art Work
of Newark, 1892)

Newark, 1892

Mount Pleasant Cemetery, Newark, Essex County, New Jersey

MOUNT PLEASANT CEMETERY

Wm

Wm

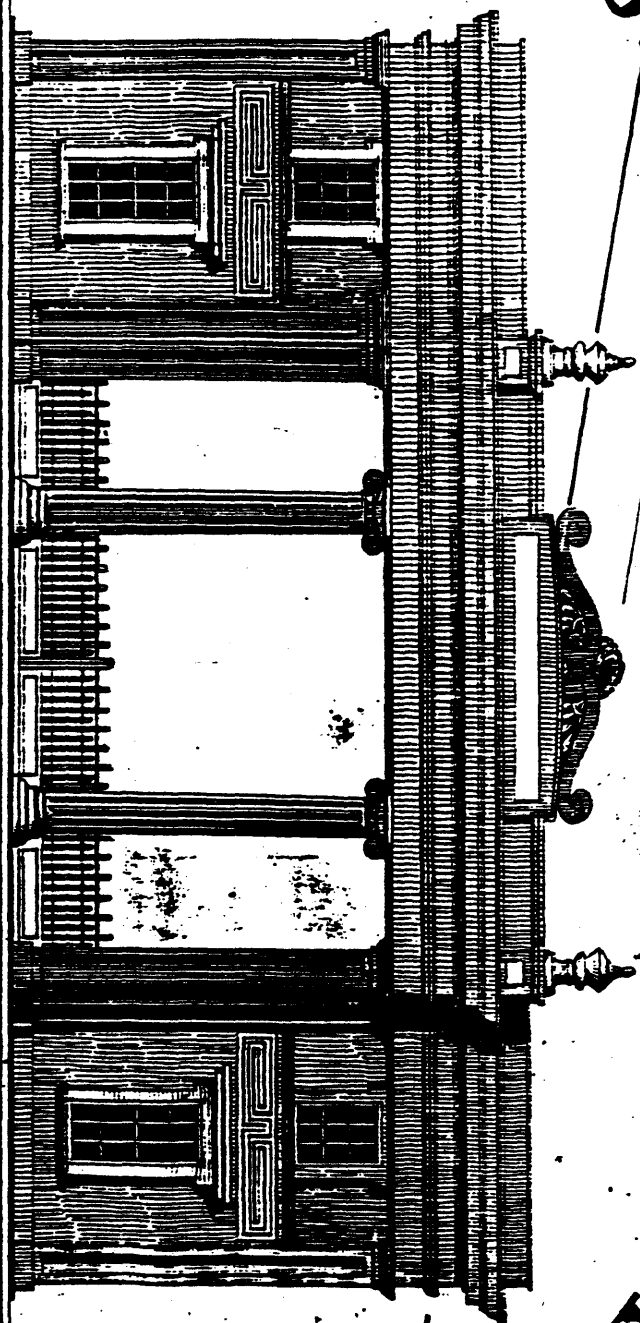
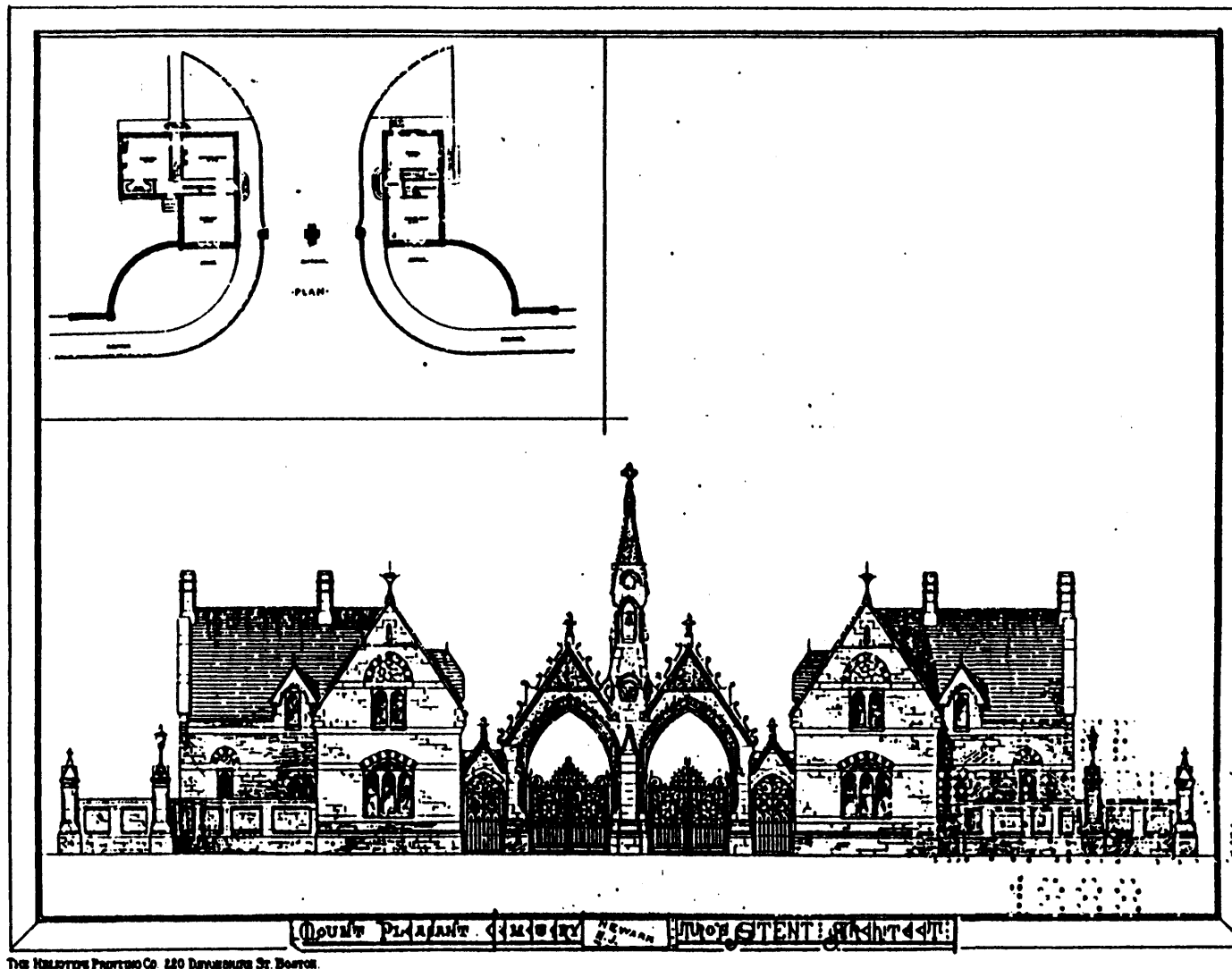


Fig. 4: Original Entrance Gateway

(from 1846 lithograph plan
of Mount Pleasant Cemetery)

Mount Pleasant Cemetery
Newark
Essex County, New Jersey



THE HILLTOP PHOTO CO. 120 DEAN ST. BOSTON.

Fig. 5: Thos. Stent design for
1877 Entrance Gateway
(from Am. Arch & Bldg News)

APR 28 1933

Mount Pleasant Cemetery
Newark
Essex County, New Jersey

Fig. 6: Entrance to Mount Pleasant Cemetery (from Art Work of Newark, 1892)



ENTRANCE TO MOUNT PLEASANT CEMETERY. Newark, 1892

APR 20 1900

Mount Pleasant Cemetery
Newark
Essex County, New Jersey

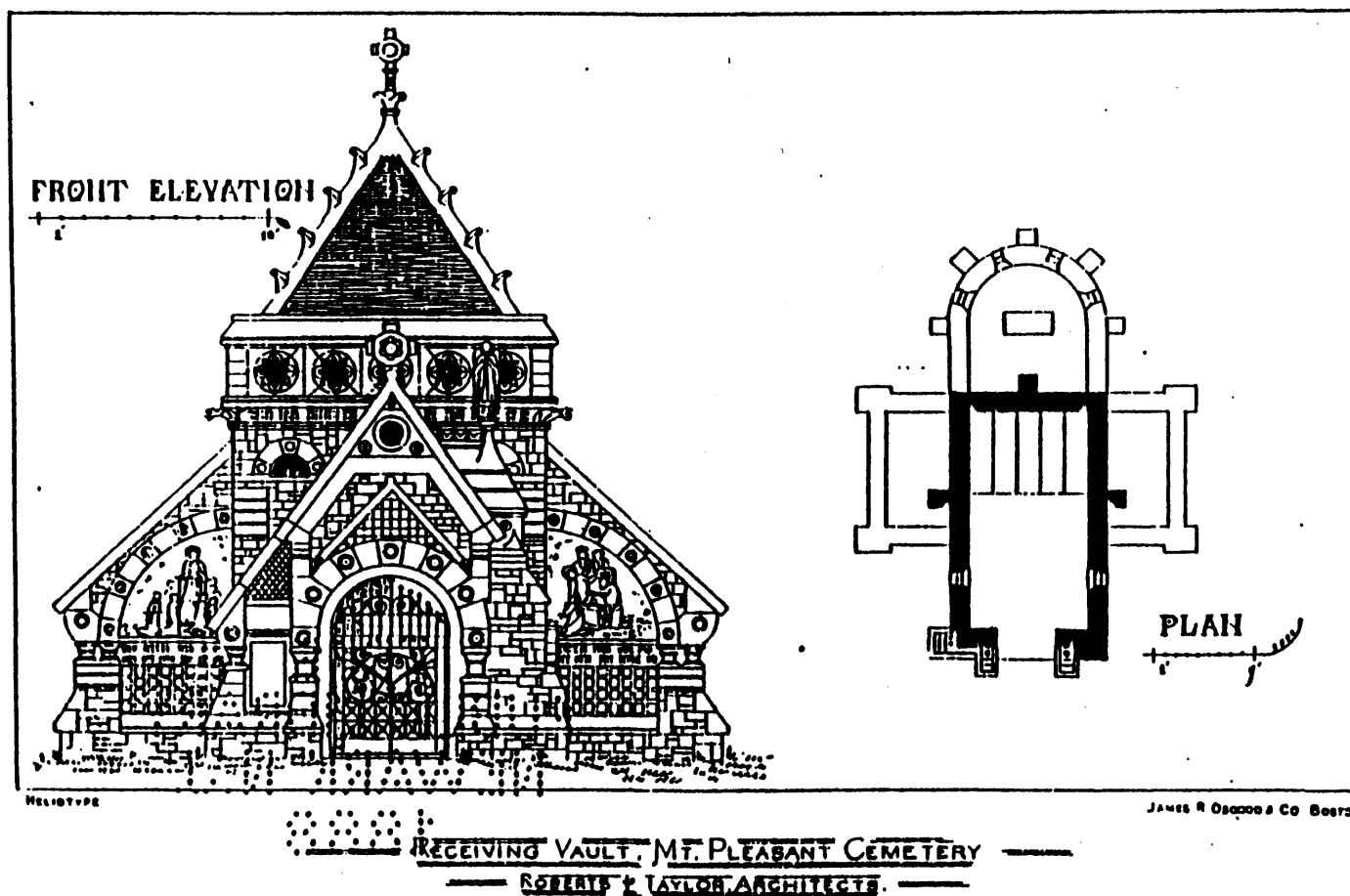
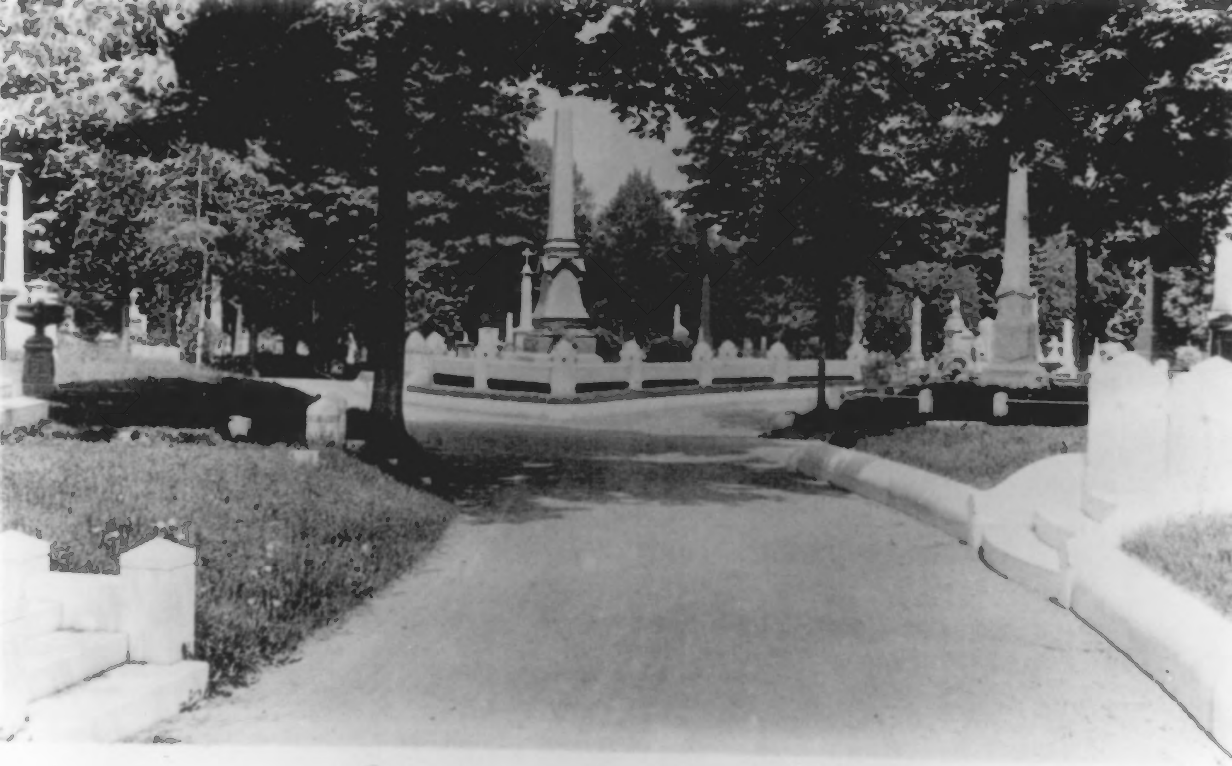


Fig. 7: Roberts & Taylor
design of receiving vault
(from Am. Arch. & Bldg. News)



Mount Pleasant Cemetery, 1892

Mount Pleasant Cemetery (Essex)
375 Broadway, Newark, N.J.
Photo copied from Art Work of
Newark(1892). N.J.Hist. Soc.

APR 28 1987

* 15 of 82



Mount Pleasant Cemetery (Essex)
375 Broadway, Newark, N.J.
Photo copied from Art Work of
Newark(1892). N.J.Hist. Soc.



Mount Pleasant Cemetery (Essex)
375 Broadway, Newark, N.J.
Undated photo by William Cone
At: N.J. Historical Society,
230 Broadway, Newark NJ 07104

Entrance gateway

\$ 21 of 82



Mount Pleasant Cemetery (Essex)
375 Broadway, Newark, NJ 07102
Photo by George Eisenman 1967
Historic American Bldgs. Survey
Library of Congress, Washington

HABS No. NJ 761A1

Entrance gateway-west elevation

22 of 82



Mount Pleasant Cemetery (Essex)
375 Broadway, Newark, N.J.
Photo by Anna Sanchez 1985
At: Preservation & Landmarks
868 Broad St., Newark, NJ 07102

#23 & 82 Detail of entrance



Mount Pleasant Cemetery (Essex)
375 Broadway, Newark, N.J.
Photo by Anna Sanchez 1985
At: Preservation & Landmarks,
868 Broad St., Newark, NJ 07102

\$ 24 of 82

Detail of wrought-iron gate



Mount Pleasant Cemetery (Essex)
375 Broadway, Newark, N.J.
Photo by Anna Sanchez 1985
At: Preservation & Landmarks,
868 Broad St., Newark, NJ 07102

#25 of 82

Office wing in gateway complex



Mount Pleasant Cemetery (Essex)
375 Broadway, Newark, N.J.
Photo by George Eisenman 1967
Historic American Bldgs. Survey
Library of Congress, Washington

HABS No. NJ 761 A 3

Gatehouse - first floor office

26 of 82



Mount Pleasant Cemetery (Essex)
375 Broadway, Newark, N.J.
Photo by Anna Sanchez 1985
At: Preservation & Landmarks,
868 Broad St., Newark, NJ 07102

#27 of 82 Harvey Street gates



Mount Pleasant Cemetery (Essex)
375 Broadway, Newark, NJ 07102
Photo by Anna Sanchez 1985
At: Preservation & Landmarks,
868 Broad St., Newark, NJ 07102

#29 of 82

Receiving vault - front view,



Mount Pleasant Cemetery (Essex)
375 Broadway, Newark, NJ 07102
Photo by Anna Sanchez 1985
At: Preservation & Landmarks,
868 Broad St., Newark, NJ 07102

30 of 82

Receiving vault - rear view,



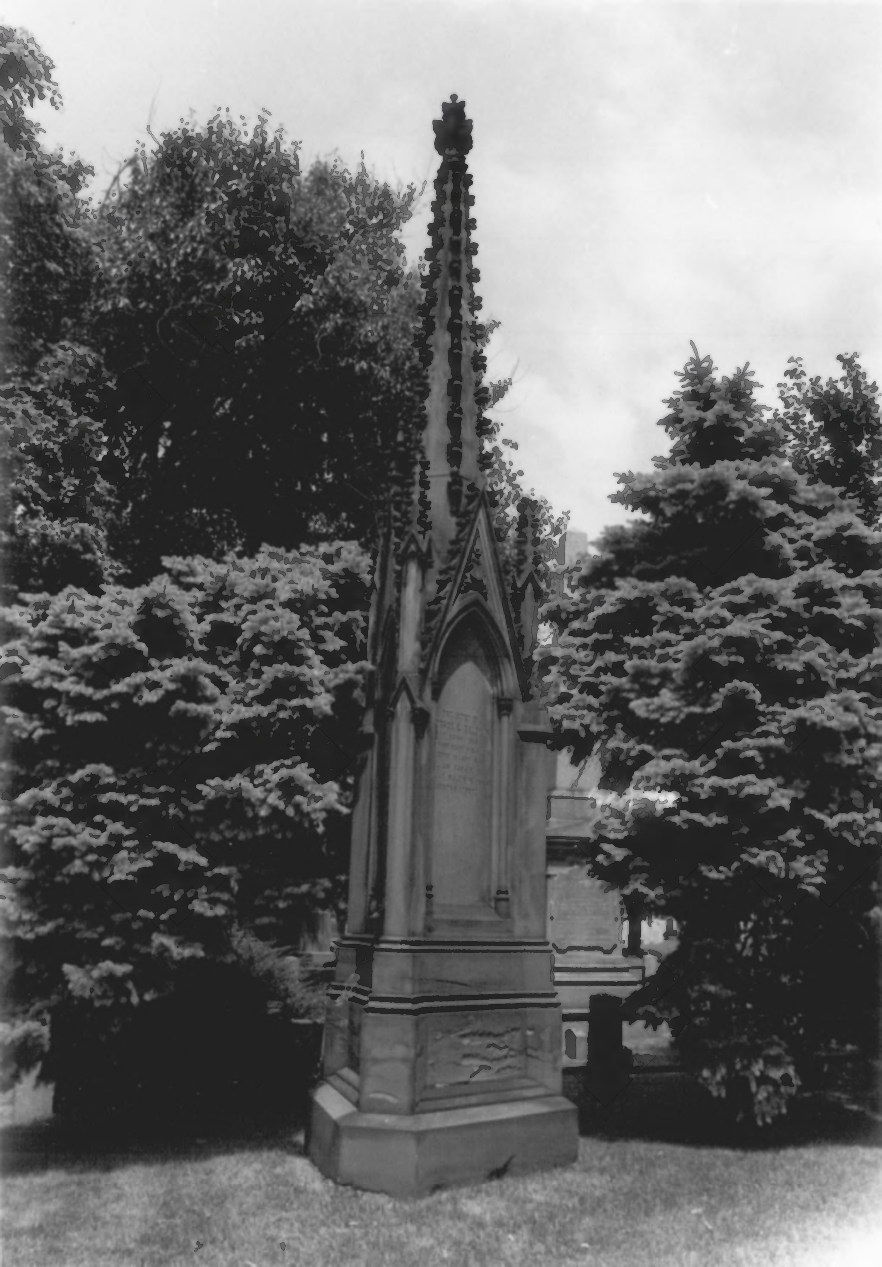
Mount Pleasant Cemetery (Essex)
375 Broadway, Newark, N.J.
Photo by Anna Sanchez 1985
At: Preservation & Landmarks,
868 Broad St., Newark, NJ 07102

31 of 82 Carriage house + stables - rear view.



Mount Pleasant Cemetery (Essex)
375 Broadway, Newark, N.J.
Photo by Anna Sanchez 1985
At: Preservation & Landmarks,
868 Broad St., Newark, NJ 07102

#32 of 82 Carriage house + stables - front view.



Mount Pleasant Cemetery (Essex)

375 Broadway, Newark, NJ.

Photo by Anna Sanchez 1985

At: Preservation & Landmarks

868 Broad St., Newark, NJ 07102

\$33 of 82 founders' monument



Mount Pleasant Cemetery (Essex)
375 Broadway, Newark, N.J.
Photo by Anna Sanchez 1985
At: Preservation & Landmarks,
868 Broad St., Newark, NJ 07102

34 of 82 Neumann + Rubin headstones



SURREY TO THY CROSS I CLING



WILLIAM HARRISS

OF THE CITY OF LONDON

DECEASED

1847

~~~~~

Columbian cross, which I saw

I will bring to thee and through thy hands

thy hall and overflow

Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
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868 Broad St., Newark, NJ 07102

# 35 of 82 Prentiss headstone



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
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868 Broad St., Newark, NJ 07102

#36 of 82

Tomb monuments for  
Isaac Baldwin, his wife,  
and Horace E. Baldwin



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

#37 of 82 Horace Baldwin monument



SCUDDER

WILLIAM H. SCUDDER  
BORN 1840  
DIED 1900  
MAY 10 1900  
AGE 60



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
868 Broad St., Newark, NJ 07102  
Preservation & Landmarks

#38 of 82 Wallace Scudder monument



DICKINSON

KNECHT

Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

#39 of 82 Dickinson monument



Mount Pleasant Cemetery (Essex)

375 Broadway, Newark, N.J.

Photo by Anna Sanchez 1985

At: Preservation & Landmarks,

868 Broad St., Newark, NJ 07102

#41 #82 Frelinghuysen obelisk



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks  
868 Broad St., Newark, NJ 07102

#41 of 82 Caroline Tiffany obelisk





Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks  
868 Broad St., Newark, NJ 07102

#42 of 82 Ballantine obelisk & family plot.



Mount Pleasant Cemetery (Essex)

375 Broadway, Newark, N.J.

Photo by Anna Sanchez 1985

At: Preservation & Landmarks

868 Broad St., Newark, NJ 07102

#43 of 82 Ballantine obelisk



REEVES

ELIZABETH C. REEVES  
BORN JAN. 12, 1838

Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks  
868 Broad St., Newark, N.J. 07102

#44 of 82 Reeves obelisk



PASSMORE

Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmakrs,  
2 868 Broad St., Newark, NJ 07102

#45 of 82 Passmore column





SCUDDER



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

#46 of 82 Scudder-Dennan monument



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

#47 of 82

Jube monument + family plot



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
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868 Broad St., Newark, NJ 07102

#48 & 82 Jabe monument



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez - 1985  
Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

#49 of 82

Morrison monument







Mount Pleasant Cemetery (Essex)

375 Broadway, Newark, N.J.

Photo copied from Art Work  
of Newark (1892).

Book in N.J. Room, Nwk Public Lib



N.E.D.  
1855

1870  
FIRE DEPARTMENT

FIRE DEPARTMENT

Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

#57 of 82 Fireman's Plot - detail of gates.



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks  
868 Broad St., Newark, NJ 07102

#52 of 82

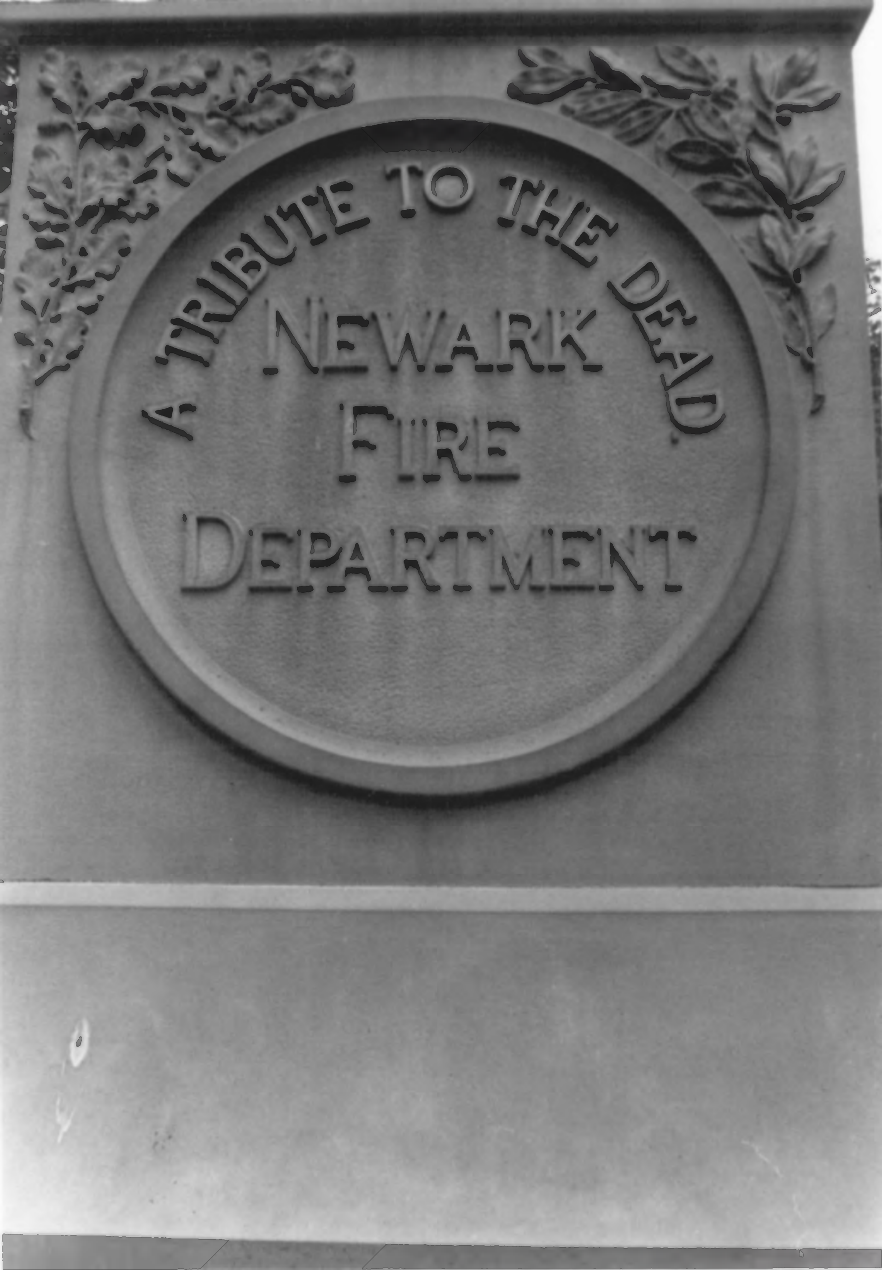
Firemen's plot - detail of fence.



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
868 Broad St., Newark, NJ 07102  
Preservation & Landmarks

#53 of 82 Fireman's Monument -  
detail of base.





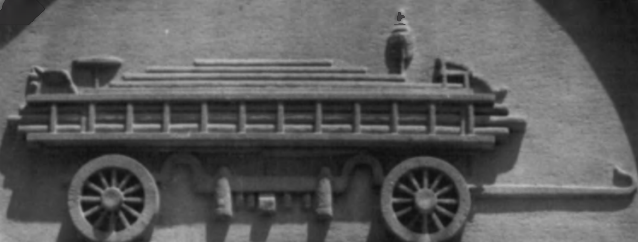
A TRIBUTE TO THE DEAD  
NEWARK  
FIRE  
DEPARTMENT



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

#54 of 82

Foreman's Monument -  
detail of medallion.



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

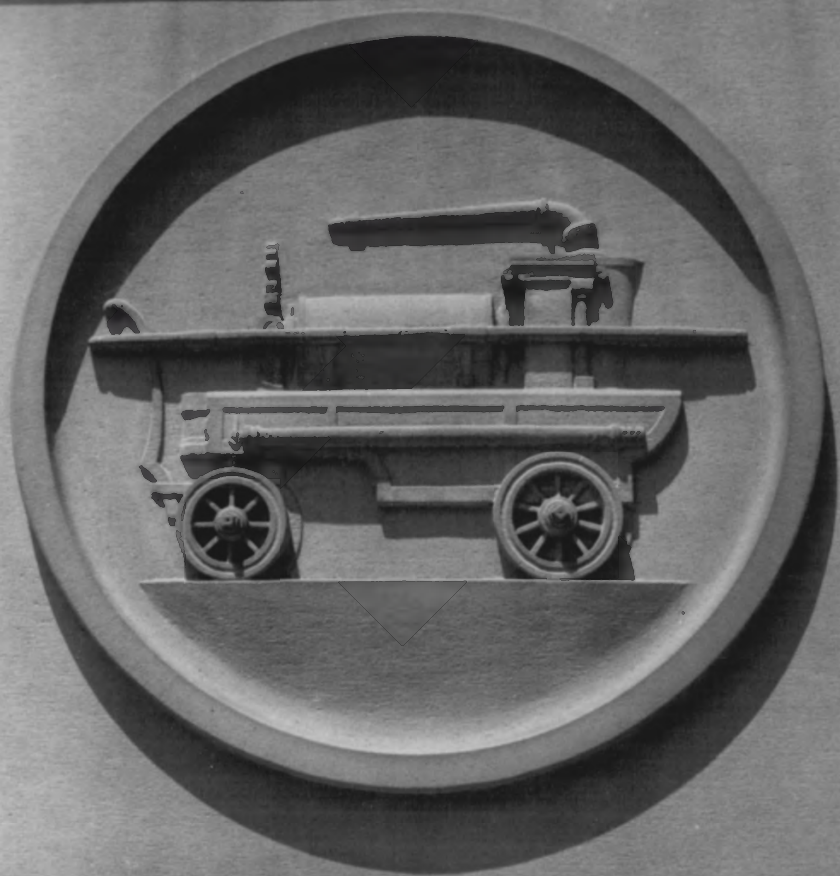
#55 of 82

Firemen's Monument -  
detail of medallion.



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

#56 of 82 Firemen's Monument -  
detail of medallion.



Mount Pleasant Cemetery (Essex)

375 Broadway, Newark, N.J.

Photo by Anna Sanchez 1985

At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

\$57 of 82 Firemen's Monument -  
detail of medallion.





Mount Pleasant Cemetery (Essex)

375 Broadway, Newark, N.J.

Photo by Anna Sanchez 1985

At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

#58 of 82

Merchant family plot



ELECTA HEATON  
WIFE OF  
SILAS MERCHANT  
SEPT. 27 1810  
APRIL 12 1880.

SILAS MERCHANT  
DEC. 12 1808  
DEC. 14 1880.

MERCHANT

Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks  
868 Broad St., Newark, NJ 07102

F59 of 82 Merchant monumany



BALDWIN

THOMAS BALDWIN  
BORN 2 1821  
DIED 18 1881  
MAY 18 1881  
BORN JUNE 18 1824  
DIED APRIL 12 1884

Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

#60 of 82 Jesse Baldwin monument



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks  
868 Broad St., Newark, N.J. 07102  
Mount P

#61 of 82 Sherwood monument





Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

#62 of 82 Stoutenburgh monument & family plot



STOUTENBURGE

F.O.S.

Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

#63 of 82 Stoutenburgh monument



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J. 1985  
Photo by Anna Sanchez  
At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

# 64 of 82 Illingworth cross



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

# 65 of 82

Illingworth cross-  
detail of carving





CRANE



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
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868 Broad St., Newark, NJ 07102

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Crane cross



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At Preservation & Landmarks  
868 Broad St., Newark, 07102

67 of 82

Crane Cross -  
detail of carving



Mount Pleasant Cemetery  
375 Broadway  
Norwalk, N.J. (Essex County)

Photo by Anna Sanchez

AT: Presenestra + Carlina's  
868 Broad St.  
Norwalk, N.J. 07102

#68 of 82 Malsey sarcophagus + family plot

CORNELIA HALSEY  
DAUGHTER OF  
JOSEPH AND ELIZA  
HALSEY  
BORN OCTOBER 4, 1855

JOSEPH B.  
SON OF  
JOSEPH AND ELIZA  
HALSEY  
BORN FEBRUARY 1856

JOSEPH A. HALSEY

ELIZABETH  
DAUGHTER OF  
JOSEPH AND ELIZA  
HALSEY  
BORN SEPTEMBER 1857

Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, NJ 07102  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

#69 of 82

Malscy sarcophagus





Mount Pleasant Cemetery (Essex)

375 Broadway, Newark, NJ

Photo by Anna Sanchez 1985

At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

#70 of 82

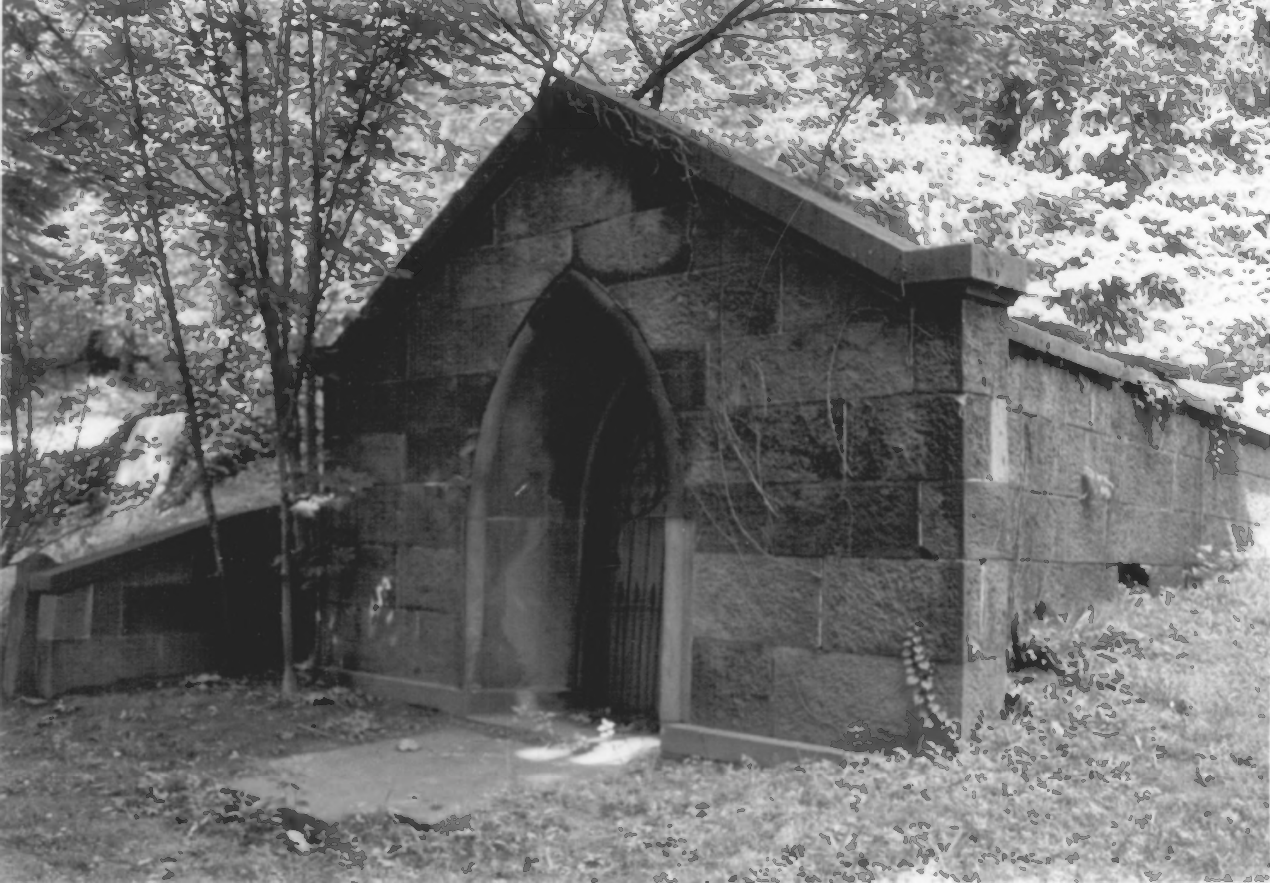
Peddie monument & family plot.



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
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#71 of 82

T. B. Peddie sarcophagus



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
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#72 of 82

Other mausoleum -



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
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868 Broad St., Newark, NJ07102

#73 of 82

Odell Mausoleum





92  
7

Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by George Eisenman 1967  
Historic American Bldgs. Survey  
Library of Congress, Washington

MA BS \* NJ 761 C1

George Opdyke tomb  
with surrounding graves

# 74 of 82



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by George Eisenman 1967  
Historic American Bldgs. Survey  
Library of Congress, Washington

HABS # NJ 761 B1

Cook tomb

# 75 of 82



Mount Pleasant Cemetery (Essex)

375 Broadway, Newark, N.J.

Photo by Anna Sanchez 1985

At: Preservation & Landmarks,  
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\$76 of 82

Cool mausoleum -  
detail of door.



Mount Pleasant Cemetery (Essex)

375 Broadway, Newark, N.J.

Photo by Anna Sanchez 1985

At: Preservation & Landmarks

868 Broad St., Newark, 07102

#77 of 82 Spach mausoleum





Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
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868 Broad St., Newark, NJ 07102

#78 of 82 Spaeth mausoleum - side view.



Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

#79 of 82

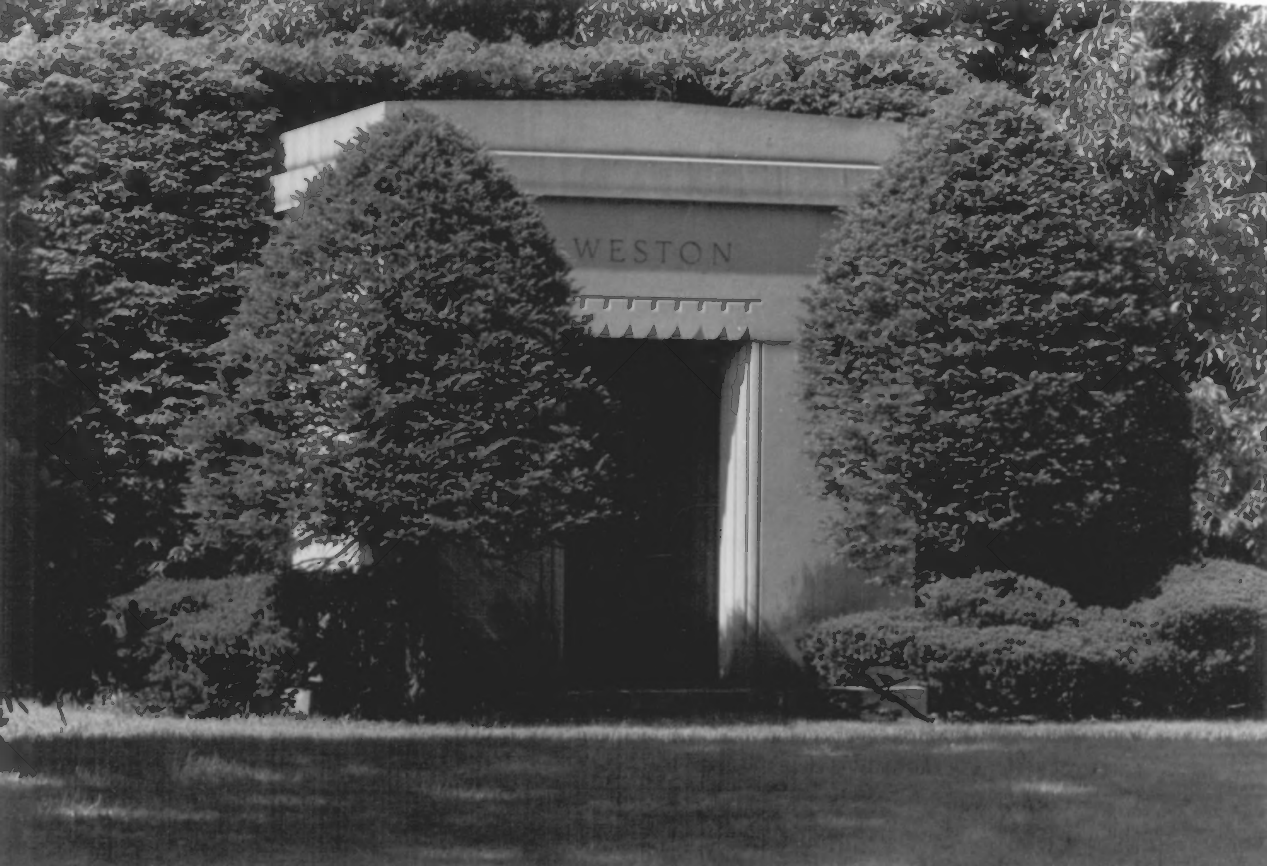
Dryden mausoleum



80 of 82

ward mausoleum

Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

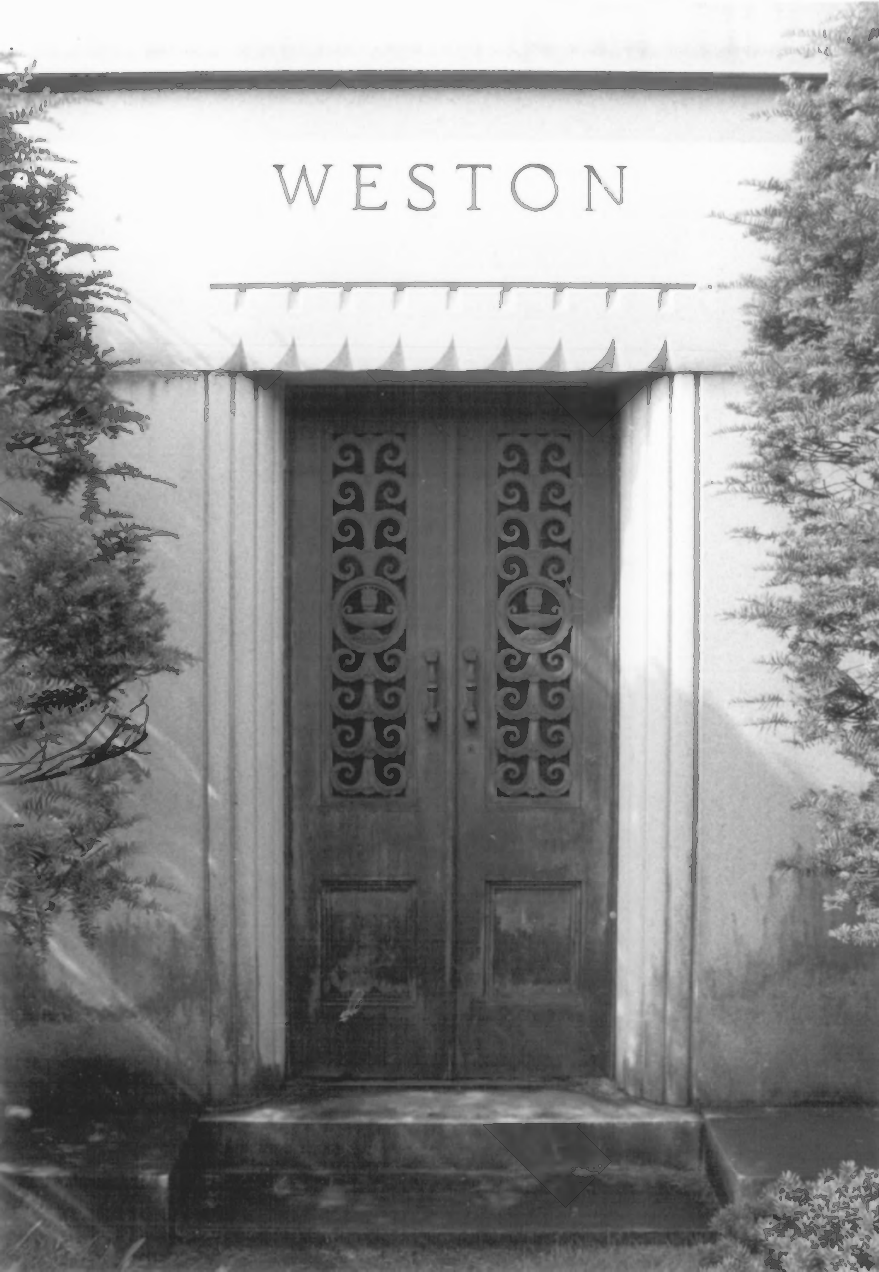


WESTON

Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.  
Photo by Anna Sanchez 1985  
At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

#81 of 82 Weston mausoleum - 515.

WESTON





Mount Pleasant Cemetery (Essex)  
375 Broadway, Newark, N.J.

Photo by Anna Sanchez 1985

At: Preservation & Landmarks,  
868 Broad St., Newark, NJ 07102

APR 28 1987

#82 of 82 Weston mausoleum